

# FESTIVAL REPORT

18 - 28 January 2024

way  
of the  
forest



COLOMBOSCOPE  
interdisciplinary arts festival

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# 1. Festival Outline

The eighth edition of Colomboscope Way of the Forest manifested from 19 to 28 January 2024 across several venues in Colombo. This edition was shaped with over 40 Sri Lankan and international artists and collectives. Interwoven with 50 interdisciplinary programmes Mushroomings ranging from conversations, excursions, performances, workshops, open air cinema and listening experiences realised with a host of local cultural partners and independent arts organisers.

The multi-chapter exhibition at Colomboscope 2024 and accompanying events were an intricate study of our eroding ecological histories, of lost environmental wisdoms, monstrous developmental agendas, and ghosts of extraction. It endeavoured to plot legacies of colonisation of resources and minds that operate in disguise. Within mutating landscapes, artists question who owns forest lands, who gets displaced, and who is restricted from sites marked for conservation.

This festival edition's visual identity conceived by FOLD Media Collective draws inspiration from an environmental phenomenon observed amidst tropical treetops called crown shyness, indicating a collective botanical consciousness and survival strategies. Principles of mutual growth, protection, and networked communication in the fabric of a forest result in these dynamic patterns formed between trees. Several cultural practitioners in this Colomboscope are engaged in restoration of land, seasonal cultivation, and foster recognition of botanical species that stay resilient despite earth cycles of destruction. They embrace intergenerational farming practices and address the depletion of forest cover across plantation landscapes. Over centuries, ecocidal violence in canopied geographies has systemically accompanied forms of militarisation and the wounding of minorities in Sri Lanka and the global south. It is in these terrains that rare earths are extracted to maintain digital thirst and accelerated mobility. And it is the landless minorities, eco warriors, small scale cultivators facing routine oppression and grave economic disparities who are unjustly demonised, systemically robbed, subject to mass killings, and labelled as anti-development protagonists. Way of the Forest weaves narratives around how repressed history turns to myth and lore, when what was sensuously real becomes illusive, as facts begin to face extinction. The voices silenced by ecopolitical wars return as echoes in creative endeavours, to retrace sovereign forest worlds.

Inscribing processes of storytelling into historical relations, inviting collective intelligence to hone psychic intimacy and fugitive holding beyond states of anxiety and decimation – enmeshed in perspectives of braided environments, natal histories and vital forms of rematriation.

As the jungle floor shrinks and burns, it holds animated truths – If we care to pursue its regeneration – a return to dreaming, interdependence, hibernation, and ethical imaginaries shall inevitably manifest. From the forest we may also learn how to forage, to make use of what exists in abundance; to store what is scarce; and to listen deeply in order to hear the morning chorus.

The largest festival venue JDA Perera Gallery located at the University of Visual and Performing Arts campus included regular guided tours, workshops and projects with in-situ reading spaces thereby expanding modes of artist eco-pedagogy as well as public engagement for non-expert audiences. For the first time outdoor installations were located at the public library garden. These facilitated dialogue on community memorials against forced disappearances in Nepal, land art as a commemorative form, collective and feminist gardening practices. A new gallery wing and terraces of the Barefoot space included site-responsive projects. The subculture project space SNAFU which opened in 2022 was renovated and unveiled during the festival hosting afterhours gatherings in the exhibition space, cross-genre music, artist conversations and a listening session premiering the latest edition of the online radio project A Thousand Channels.

Colomboscope 2024 is curated by Kathmandu-based Hit Man Gurung, Sheelasha Rajbhandari, and Dhaka-based Sarker Protick with artistic director Natasha Ginwala. Shaping this edition with artists who have spent over a decade developing non-profit creative platforms, leading collective studios, shaping creative pedagogy with a focus on indigenous knowledge and lens-based practice created an atmosphere of mutual learning and lively exchange on matters related to arts infrastructure, shared political and environmental urgencies, regional cultural solidarities that de-center Euroamerican canons of institution building, as well as how resource sharing can continue among autonomous initiatives operating on a grassroots as well as global context.



## 2. Mushrooming Highlights



way of the forest 

**A LIBRARY OF TREES**  
Live reading of Myriam Mihindou's

**Black Honey Manifesto**  
or I am not a Foreigner in the Forest

Introduced by **Elena Sorokina**  
(Initiative of Practices and Visions of Radical Care),

Performed by **Tashyana Handy**

Poem Recital by **Thava Thajendran**  
and **Srikanthan Sarujan**

Discussion with **Memory Truth & Justice**

**19 JANUARY 2024**  
**PUBLIC LIBRARY GARDEN**  
**6.00 pm - 7.30 pm**









*Photography: Sanjaya Mendis*

An evening in the garden of the Colombo Public Library that brought together original Tamil poetry and devotional songs as a source of commemoration and ecopoiesis by Thava Thajendran and Srikanthan Sarujan, a live reading of Myriam Mihindou's *Black Honey Manifesto* or *I am not a Foreigner in the Forest* introduced by Elena Sorokina (Initiative of Practices and Visions of Radical Care) and performed by Tashyana Handy, and an exchange with members of Memory Truth and Justice around the planting of community remembrance and dignifying memories of survivors and families of victims of the armed conflict in Nepal. Supported by Memory Truth and Justice, Ambassade de France à Sri Lanka et aux Maldives and Alliance Française de Kotte in Colombo.



# Magic Maids Work-in-progress

## PERFORMANCES

PERFORMANCE BY VENURI PERERA & EISA JOCSO

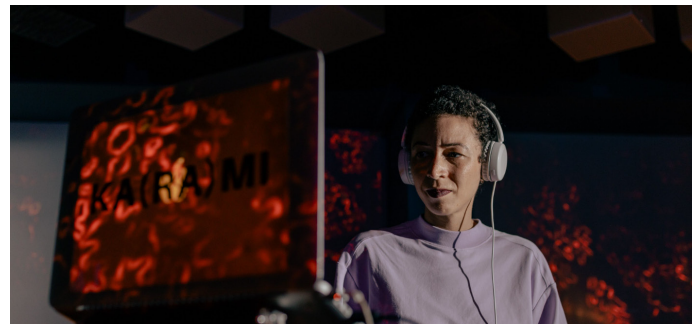


Photography: Sanjaya Mendis

'Magic Maids' delves into European history of witch-hunts and their direct consequences to the exploitation of women's labour, particularly domestic labour in the Global South, as well as narratives around persecution of migrant workers today. In 'Magic Maids', the broom is an axis that bridges the European witch hunts and domestic labour through rituals of cleansing. The act of sweeping becomes a portal for myriad physical metamorphosis that manifests the historical and ongoing subjugation of migrant women workers. Supported by Goethe-Institut Sri Lanka.



### PERFORMANCE BY COCO EM & KA(RA)MI



*Photography: Sanjaya Mendis*

Norient with Coco Em & Ka(ra)mi on the decks. This rare musical collaboration brought the freshest sounds from Nairobi and Paris for a shake down at SNAFU Project. Nairobi-based DJ, filmmaker, and Artistic Director of the 13. Norient Festival, Coco Em unleashed her contagious blend of genres from kuduro, linga, hip hop to afro house to electrify from ears to feet. She was joined for an elevating set by Swiss artist, DJ and producer of Haitian-Hungarian origin, Ka(ra)mi, adding soul, house and Caribbean influences to the mix. Supported by Pro Helvetia New Delhi - Swiss Arts Council.

## A/V SHOWCASE BY ASVAJIT BOYLE & NIGEL PERERA



*Photography: Harini Dissanayake & Yoshitha Perera*

(N/A) is a live electronic music act and audio-visual collaboration involving two experienced practitioners of the form, Nigel Perera and Asvajit. Representing the culmination of a decade-long journey of artistic co-development, the project serves as an outlet for the duo's combined musical output across a multiplicity of genres and stylistic frameworks ranging from dub, jazz, and funk to the many sub-genres of house and techno music. With its emphasis on hardware-based live performances and multifaceted visual experiences, N/A carries a distinctive gradient of resonances that elevate locally made electronic music as an artistic medium.



# KACHA-KACHA

GOVERNMENT SERVICE SPORTS CLUB

## PERFORMANCES



*Photography: Sanjaya Mendis*

For its tenth edition, KACHA KACHA brought together poets, lyricists collaborating with a live double bass, rappers and beatmakers from the East Coast having come for their first performance in the capital, an eclectic experimental alternative band and a captivating set by Swiss-French-global DJ. Returning to the Government Service Sports Club, participants included Dinoj M, SajaS, Mishal Mazin, Monsoon Blues & Co (Mayun Kalu & Uvindu Perera), Xyren, Ka(r)a(mi) and Orange Mango. KACHA KACHA is curated by Imaad Majeed. Supported by Pro Helvetia New Delhi - Swiss Arts Council.



## CHILDREN'S WORKSHOP W/ SANJEEV & SUNITA MAHARJAN



Sanjeev and Sunita Maharjan have actively contributed to art education through the Drawing Room in Nepal, for two decades. This children's workshop served as an introduction to their artistic processes, which map a changing relationship with land, farming practices, a family archive of seeds, and space amidst Kathmandu's rapid urbanization. In today's hyper urban context, children are notably disconnected from nature, agricultural knowledge, and farming history. This interactive learning session focused on cultivation cycles, exploring the food we eat and how it is produced. Supported by Rockbund Art Museum.



# Codex of the Living: Medicinal Herbs & Creative Connection

## 2-DAY WORKSHOP W/ CECILIA MOO

## WORKSHOPS



*Photography: Sanjaya Mendis*

In this workshop, Cecilia Moo merged knowledge about remedies with medicinal plants and art, through recreational activities. To compile this knowledge, Cecilia Moo introduced a format inspired by two historically significant codices: Badiano codex, made by indigenous Mexicans, the first document of Mexican herbalism and the Florentine codex that reflects the knowledge of the native people of Mexico and their proximity to nature. Supported by Spore Initiative, Berlin.



# Distributing the Forest

## WORKSHOPS

### ZINE-MAKING WORKSHOP W/ BLAK C.O.R.E. & THE PACKET



Photography: Sanjaya Mendis

Participants worked together with members of the artist collective The Packet, Kieren Karritpul and Trent Walter (BLAK C.O.R.E.) to think and learn together about how we can distribute/duplicate the forest of thoughts, relations, materials, and situatedness in the form of a zine. Through this reflexive and playful approach, various textual, drawing, and printing processes were used to compose pages that combined into a publication. Supported by The Australian High Commission & The University of Melbourne.



# Conversations with the Forest Gods

## 2-DAY WORKSHOP W/ PARROTFISH COLLECTIVE

## WORKSHOPS



Photography: Isira Sooriyaarachchi

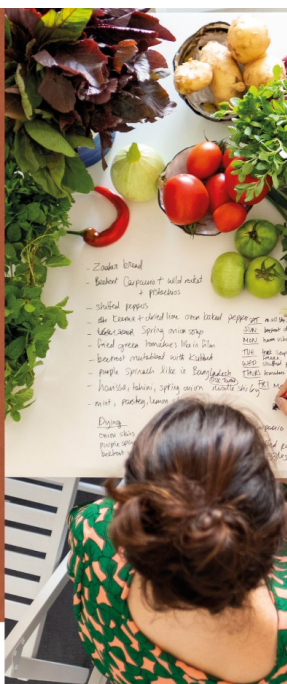
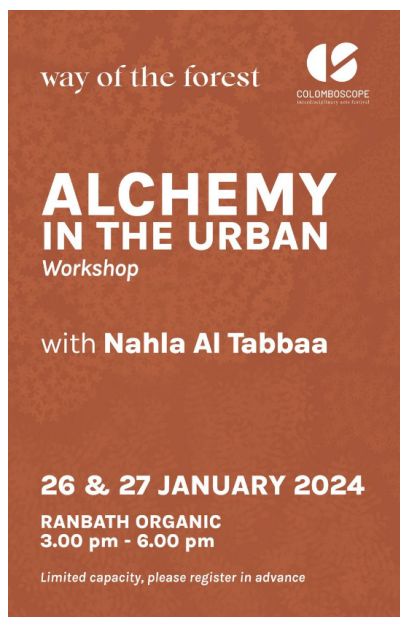
At Colomboscope, Parrotfish Collective facilitated a workshop that introduced participants to urgent conservation issues and how these can be communicated in an accessible manner, while examining how urban citizens connect with multispecies ecology and diverse territories. Participants were invited to reimagine a paradisaic relationship with the forest and reverence via examining nature worship practices that have prevailed in the island and sustained by Indigenous ways of life, for centuries, through ceremonies, healing practices, festivals held in old-growth forests, and the sacred realm of forest spirits. Supported by Gujral Foundation.



# Alchemy in the Urban

## 2-DAY WORKSHOP W/ NAHLA AL TABBAA

## WORKSHOPS



Photography: Isira Sooriyaarachchi

This workshop by Nahla Al Tabbaa explored the crossroads between urban foraging, alchemy, prayer, and medicinal healing. Participants explored and learned about healing plants tucked into the daily fabrics and public areas. In both science and in fiction, they explored how these plant-based medicines can continue to aid us in today's world- against capitalism, burnout, colonialism and other traumas. Nahla Al Tabbaa worked closely with Randima Balasooriya, co-founder of Ranbath Organic. Supported by 421 online, Abu Dhabi



# Trees in our Surroundings

## WORKSHOPS

### NATURE DRAWING WORKSHOP WITH KARUNASIRI WIJESINGHE

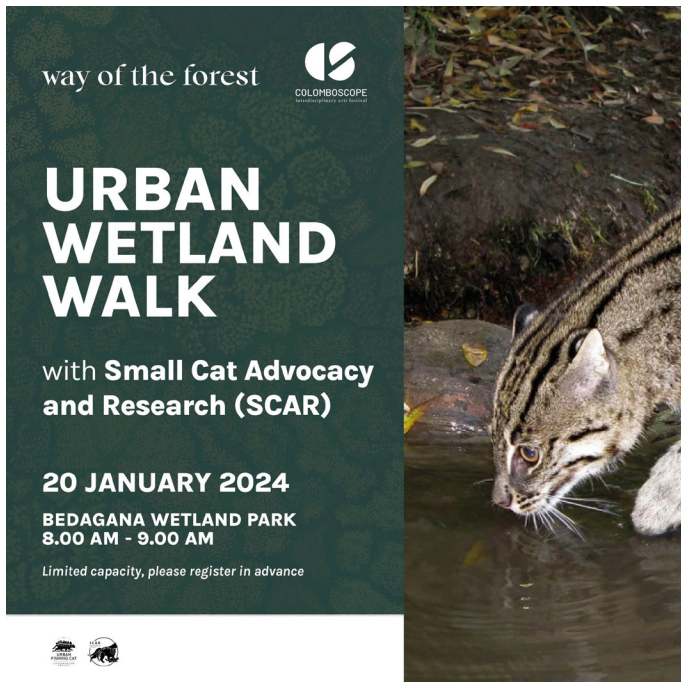


Leading artist and educator Karunasiri Wijesinghe invited a deep immersion with the life of trees in his workshop at the Public Library Garden. His constellation of practice involves daily observation of the sensory communication between fauna, seasonal transformations, and microclimate produced by old tree systems in the bustling metropolis. In this workshop, participants had the freedom to select their own drawing materials and be guided in composition techniques.



# Wetland Walks with Small Cat Advocacy & Research (SCAR)

## WALKS & TALKS



*Photography: Isira Sooriyaarachchi*

Colombo, a city of contrasts, holds a remarkable secret that few are aware of. With over 277 species of fauna and 250 floras, Colombo's urban wetlands are diverse and thriving ecosystems that act as the beating heart of this ever-changing metropolitan landscape. The series of Wetland Walks led by SCAR (Small Cat Advocacy and Research) and envisioned for Colomboscope audiences embarked on dynamic learning trails across the city's mangroves and water bodies.



# Artist Encounters I & II

## SNAFU PROJECT

## WALKS & TALKS

way of the forest


**ARTIST ENCOUNTERS**

with **Shiraz Bayjoo, Fernando García-Dory, Mónica de Miranda, Subas Tamang and Müge Yilmaz**

Conversation Moderated by  
Anna Arabindan Kesson

**19 JANUARY 2024**

**SNAFU PROJECT**  
3.00 PM - 4.30 PM



way of the forest


**ARTIST ENCOUNTERS**

with **Soma Surovi Jannat, Tamarra Jayasundera, Pushpakanthan Pakkiyarajah, Anoma Wijewardene**

Conversation Moderated by  
Radhika Hettiarachchi

**22 JANUARY 2024**

**SNAFU PROJECT**  
3.00 PM - 4.30 PM





This session foregrounded the ongoing arc of artistic thinking and research behind the projects in Way of the Forest. Artists Shiraz Bayjoo, Fernando García-Dory, Mónica de Miranda, Subas Tamang and Müge Yilmaz discussed their connection to botanical histories, agroforestry and gardening as spaces of learning, and anti-colonial legacies in relation to today's ecopolitical challenges. Moderated by art historian and writer Anna Arabindan Kesson. Supported by British Council (#BiennialsConnect), the Embassy of the Netherlands in Sri Lanka & Maldives, the Embassy of Spain, Acción Cultural Española (AC/E), Art Hx (Princeton University) and Art Jameel.

This session foregrounded the ongoing arc of artistic thinking and research behind the projects in Way of the Forest. Artists Soma Surovi Jannat, Tamarra Jayasundera, Pushpakanthan Pakkiyarajah, and Anoma Wijewardene, discuss their connection to environmental justice, literature, and direct inspiration from ecologies in their midst. Moderated by development practitioner and curator Radhika Hettiarachchi. Supported by Durjoy Bangladesh Foundation and the Goethe-Institut Bangladesh.



# Artist Encounters I & II

## SNAFU PROJECT

## WALKS & TALKS





way of the forest  
**SHARED TIDES**  
Residency Showcase and Talk  
with **Lojithan Ram, Tharmapalan Tilaxan, Kiranmayi Veeramani and Subthiga Mathanamohan**  
Moderated by Sarker Protick  
**21 JANUARY 2024**  
GOETHE-INSTITUT  
11.00 am - 1.00 pm  
Limited capacity, please register in advance



Shared Tides. Residency Showcase and Talk with Lojithan Ram, Kiranmayi Veeramani, Subthiga Mathanamohan, Nicholas Kirutharshan, Varun Gupta and Dr. Katharina Görgen. Connected by a conflicted past, but also by the continuums of shared waters, language, cuisine, cultures, climatic conditions, fishing systems, art, and dance forms—Tamil Nadu and Sri Lanka have a long, shared history. Shared Tides is an attempt to relook at the very notion of borders, citizenship, and identity cross- shared by these two geographies. The Shared Tides residency program is supported by Goethe-Institut Chennai and Goethe- Institut Sri Lanka and organised by the Chennai Photo Biennale Foundation and Kālam Jaffna.

way of the forest  
**SEEDING A GROVE OF SOUTH ASIAN SOLIDARITIES**  
Conversation  
with **Karachi LaJamia, Zihan Karim and Priyankar Bahadur Chand**  
Moderated by Anushka Rajendran  
**21 JANUARY 2024**  
GOETHE-INSTITUT  
2.30 pm - 3.30 pm  
Limited capacity, please register in advance



This discussion amidst artist collectives, cultural organizers and arts educators examined acts of sustainable collaboration, experimental pedagogy, and regional interdependence across cultural initiatives and festival models. Karachi LaJamia, Zihan Karim, Thisath Thoradeniya, Priyankar Bahadur Chand shared methods of building inclusive support structures amidst inequitable conditions of the art market, urban development and mass migration. Moderated by curator and writer Anushka Rajendran. Supported by the Gujral Foundation, Rockbund Art Museum, Durjoy Bangladesh Foundation and the Goethe-Institut.

way of the forest  
**ECOFEMINIST KIN**  
Conversation  
with **Cecilia Moo, Emma Nzioka (Coco Em), Eisa Jocson, Venuri Perera, and Sheelasha Rajbhandari**  
Moderated by **Natasha Ginwala**  
**21 JANUARY 2024**  
GOETHE-INSTITUT  
4.00 pm - 5.30 pm  
Limited capacity, please register in advance



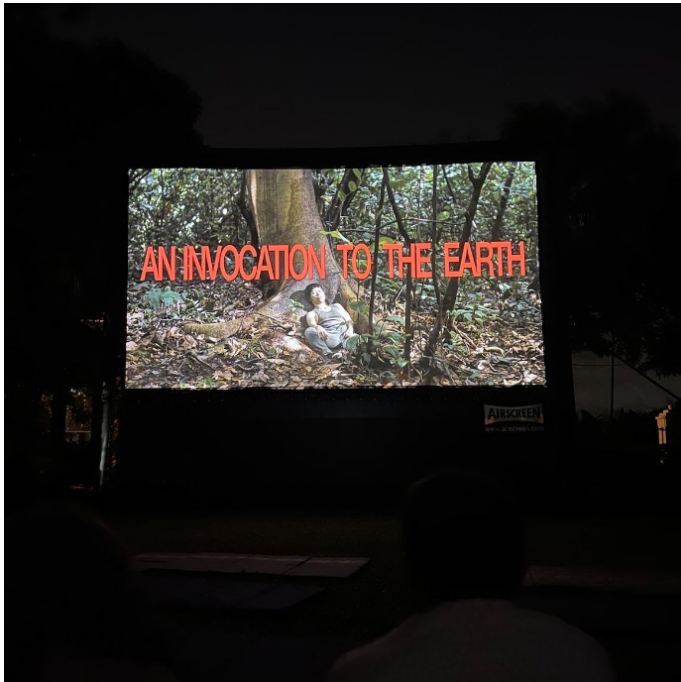
This artist-led conversation elaborated on multispecies bonds, ancestral wisdoms, planetary thought, and non-hierarchical kinship. How has ecofeminism been historically practised through ceremonial offerings, indigenous activism, domestic and agricultural labour? Cecilia Moo, Emma Nzioka (Coco Em), Eisa Jocson, Venuri Perera, and Sheelasha Rajbhandari recollected the role of shamans, healers, environmental protectors, and witches who have challenged patriarchal structures and capitalism's rules. Supported by Pro Helvetia New Delhi - Swiss Arts Council, Norient, Spore Initiative, Berlin and the Goethe-Institut Sri Lanka.





# Forest Cinema

## GOETHE-INSTITUT



*Photography: Isira Sooriyaarachchi*

Colomboscope presented a three-day, free entry open air screening program, led by filmmakers and film curators Emma Nzioka (Norient), Korakrit Arunanondchai & Christina Li (Ghost 2561-2565) Ritu Sarin and Tenzing Sonam (Dharmshala International Film Festival) in the lush garden of the Goethe-Institut. Just after sunset festival audiences, film aficionados and environmentalists got together to enjoy the contextualised curated selections.



# Forest Cinema

way of the forest

**WOMEN WARRIORS  
RECLAIM THE EARTH**  
Forest Cinema

Curated by Norient and Emma Nzioka (Coco Em)

**TAKING ROOT: THE VISION OF WANGARI MAATHAI**  
Lisa Merton, Alan Dater | Kenya | 2008 | 81 min.

**SONGS THAT FLOOD THE RIVER**  
German Arango | Colombia | 2021 | 72 min.

**TERRA MATER (MOTHER LAND)**  
Kandarama Gahigiri | Rwanda | 2023 | 10 min.

**22 JANUARY 2024**  
**GOETHE-INSTITUT**  
**7.00 pm - 10.00 pm**

*Limited capacity, please register in advance*

swiss arts council  
**prohelvetia**

**NORIENT**



## Women Warriors Reclaim The Earth

NORIENT W/ EMMA NZIOKA (COCO EM)

Dr Wangari Maathai once said, “It is the people who must save the environment. It is the people who must make their leaders change. We cannot be intimidated. We must stand up for what we believe in.” This screening was a cinematic tribute to women of colour who continue to speak out, to fight the powers that be, to guard and preserve our environment and to dedicate their lives to create a sacred link for us and our ancestors. Supported by Pro Helvetia - Swiss Arts Council and Goethe-Institut.

### **TAKING ROOT: VISION OF WANGARI MAATHAI**

Dir. Lisa Merton, Alan Dater  
Kenya | 2008 | 81 min.

### **SONGS THAT FLOOD THE RIVER**

Dir. German Arango  
Colombia | 2021 | 72 min.

### **TERRA MATER (MOTHER LAND)**

Dir. Kandarama Gahigiri  
Rwanda | 2023 | 10 min.



# Forest Cinema



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**GHOST 2561-2565**  
Forest Cinema  
Curated by Korakrit Arunanondchai & Christina Li

**WA'ANAK WITU WATU**  
Natasha Tontey | North Sulawesi, Indonesia | 2021 | 24 min.

**LHAI TORN**  
Chantana Tirapachart | 9 mins

**LUMAPIT SA AKIN, PARAISO (COME TO ME, PARADISE)**  
Stephanie Comilang | 25 min.

**MANGOSTEEN**  
Tulapop Saenjaroen | Thailand | 2022 | 39 min.

**BLUE**  
Apichatpong Weerasethakul | Thailand/France | 2018 | 12 min

**23 JANUARY 2024**  
**GOETHE-INSTITUT**  
7.00 pm - 10.00 pm  
Limited capacity, please register in advance



## GHOST 2561-2565

KORAKRIT ARUNANONDCHAI & CHRISTINA LI

From the forest to the sea, from air to stone, a ghost dwells within and embodies a time which comes alive to us through fictions. These historical and emergent narratives transform individual experiences into shared realities that survive beyond the realm of the living.

The films brought together in this screening were selected from the two editions of Ghost, a video and performance art series that occurs every three years in Bangkok, Thailand. The first edition, Ghost 2561 (2018) was curated by founder and artist Korakrit Arunanondchai; the subsequent edition Ghost 2565: Live Without Dead Time (2022) was curated by Christina Li. In this collection, we witnessed how natural and manufactured subjects can haunt and possess novel forms of life, and knowledge. Intricately intertwined with our past and future, they exist alongside the silent breathing of the world, under the decomposing ground under our feet, and in the atmosphere of the sky above us—where spirit remains. Supported by Goethe-Institut.

### WA'ANAK WITU WATU

Dir. Natasha Tontey  
North Sulawesi, Indonesia 2021 | 24 min.

### LHAI TORN

Dir. Chantana Tirapachart | 9 min.

### LUMAPIT SA AKIN, PARAISO (COME TO ME, PARADISE)

Dir. Stephanie Comilang | 25 min.

### MANGOSTEEN

Dir. Tulapop Saenjaroen  
Thailand 2022 | 39 min.

### BLUE

Apichatpong Weerasethakul  
Thailand/ France | 2018 | 12 min.



# Forest Cinema

way of the forest  COLOMBOSCOPE  
traces of the vanishing forest

**TRACES OF THE VANISHING FOREST**  
Forest Cinema

Curated by Dharamshala International Film Festival  
with Ritu Sarin and Tenzing Sonam

**THE FEVER**  
Maya Da-Rin | Brazil | 2019 | 98 min.

**AN INVOCATION TO THE EARTH**  
Yeo Siew Hua | Singapore | 2020 | 16 min.

**24 JANUARY 2024**  
**GOETHE-INSTITUT**  
**7.00 pm - 10.00 pm**

Limited capacity, please register in advance

## Traces of the Vanishing Forest

DHARAMSHALA INTERNATIONAL FILM FESTIVAL  
WITH RITU SARIN AND TENZING SONAM

Dharamshala International Film Festival's peripatetic and constantly changing programme—DIFF On the Road—brings curated selections of films to venues and locations across India and beyond. DIFF On the Road was envisioned as part of the festival's mandate to build networks of cinematic solidarity in South Asia and to extend the space for discourse around independent cinema. In keeping with Colomboscope's thematic concern for this edition, DIFF On the Road showcases two films that delve deeply into the myths, legends, and spirits of disappearing forests, and their lingering impact on those forced to migrate to the concrete jungles of urban worlds. Supported by Goethe-Institut.

### THE FEVER

Maya Da-Rin | Brazil | 2019 | 98 min.

### AN INVOCATION TO THE EARTH

Yeo Siew Hua | Singapore | 2020 | 16 min.



## 3. Look back to Festival Venues





*Installation view at Colomboscope 2024, J.D.A. Perera Gallery  
Photography: Sanjaya Mendis*

The largest exhibition venue, located on the campus of the University of Visual and Performing Arts, is the J.D.A. Perera Gallery, established in 2010. Traversing the emergence of origin stories, intergenerational mythologies that constitute a kinship with earth elements, observational sketches, and the study of medicinal fauna, artists relay the forest through paradoxes of spiritual beliefs, Indigenous lifeworlds, and belligerent corporatization. The impacts of industrial mining, deforestation, and mega development projects amidst fragile ecosystems are addressed as planetary challenges unfolding amidst militarism, environmental movements, and liberation struggles. Installations in this exhibition chapter interrelate botanical histories with commercial trade and imperial dispossession including the transplantation and introduction of fauna from disconnected colonial terrains. Creative visions infuse a collective pedagogy and ‘deschooling’ embracing wild thinking, eco-futurist solidarities beyond anthropocentric principles, and a curriculum of multispecies aesthetics.

**Exhibiting Artists:** Anoma Wijewardene, Anupam Roy, Anushka Rustomji, Barbara Sansoni, Fernando Garcia Dory, Karachi LaJamia (Shahana Rajani & Zahra Malkani), Krisushananthan Inkaran, Laki Senanayake, Mónica de Miranda, The Initiative for Practices and Visions of Radical Care with Myriam Mihindou, Tawfiq Sediqi and Elena Sorokina, Nahla Al Tabbaa, Otobong Nkanga, Pankaja Withanachchi and Roshan De Selfam, Pathum Dharmarathna, Pushpakanthan Pakkiyarajah, Rakibul Anwar, Ruwangi Amarasinghe, Sanod Maharjan, Saodat Ismailova, Sarmila Sooriyakumar with Pirainila Krishnarajah, Shiraz Bayjoo, Spore Initiative with U Yits Ka’an, Colectivo Suumil Móokt’aan, Rafiki Sánchez, and Cecilia Moo, Subas Tamang, Tamarra Jayasundera, Thujiba Vijayalayan, Zihan Karim





**Ruwangi Amarasinghe**  
*Reverence: to the Unspeaking*, 2023  
 Acrylic & mixed media on canvas

Installation view at Colomboscope 2024, J.D.A. Perera Gallery  
 Commissioned by Colomboscope 2024  
 Photography: Ruvin de Silva

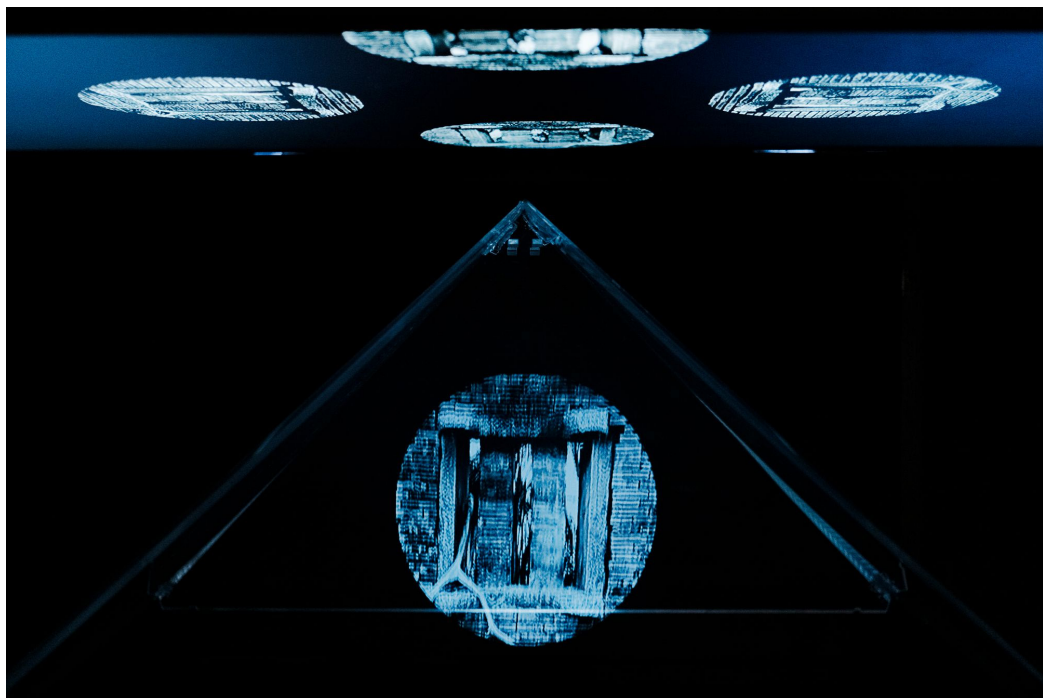


**Subas Tamang**  
*Song of Origin*, 2023  
 Single channel animation video,  
 projected on the screen made of ko ko  
 mendo (*Oroxylum indicum*), 5 min

*Tamja*, 2023  
 Woodcut print and cyanotype prints  
 on Nepali handmade paper and  
 ko ko mendo (*Oroxylum indicum*)

Installation view at Colomboscope  
 2024, J.D.A. Perera Gallery  
 Co-commissioned by  
 Colomboscope 2024 and Art Jameel  
 Additional support by  
 Goethe-Institut, New Delhi  
 Photography: Sanjaya Mendis





**Zihan Karim**  
*Ethereal References*, 2023  
 Hologram video, 5 min

Installation view at Colomboscope 2024, J.D.A. Perera Gallery  
 Co-commissioned by Colomboscope 2024 and Durjoy Bangladesh Foundation  
 Photography: Sarker Protick



**Pushpakanthan Pakkiyarajah**  
*Mycelium and the Charred Landscape*  
 Paperboard, wood dust, wood glue, golden fluid matte, medium, rope, thread, acrylic,  
 and automotive enamel  
 2022

*Hidden Mycelium in a wounded land I*  
 Mixed media installation with sound  
 2022-2023

Installation view at Colomboscope 2024, J.D.A. Perera Gallery  
 Commissioned by Colomboscope 2024  
 Photography: Ruvin de Silva



**Anupam Roy**

*Time is Sloshing, 2023*

Installation of drawings with black pigment, distemper, acrylic, & adhesive on tarpaulin; banners with black pigment, acrylic & adhesive on Madarpath cloth; screen-printed posters on newspapers; 3 single-channel videos on loop; zines and diaries

Installation view at Colomboscope 2024, J.D.A. Perera Gallery  
Co-commissioned by Colomboscope 2024 and Ishara Art Foundation  
Photography: Sarker Protick



**Krisushananthan Inkaran**

*Untitled, 2023*

Motorbike exhaust pipe, spoon, thread, wood, motorbike chain wheel, nail, barbed wire, gravel soil

*Pappamodai, 2023*

Wood, motorbike parts, wheel chair wheel, lamp, cutting wheel, speaker, spring, motorbike wheel, sand & steel

*Vilaththikkulam, 2023*

Wood, motorbike wheel, sand, motorbike connection rod, head hair & steel

*Untitled, 2023*

Motorbike parts and wood table fan parts, silicone gun, nails, mousetrap, steel, soil

Installation view at Colomboscope 2024, J.D.A. Perera Gallery  
Commissioned by Colomboscope 2024  
Photography: Sarker Protick





**Karachi LaJamia**  
*Ecstatic Ecopedagogies*, 2015-2023  
 Site-specific installation

Installation view at Colomboscope 2024, J.D.A. Perera Gallery  
 Co-commissioned by Colomboscope 2024 and Rockbund Art Museum  
 Photography: Sarker Protick



**Mónica de Miranda**  
*Tide, Deep Green*, 2022  
 Inkjet print on cotton paper super-  
 posed on inkjet vinyl print

*Mirror and mirages*, 2022  
 Wood, wheels, mirrors, vinyl print

*Three sisters*, 2022  
 Inkjet print on cotton paper

Installation view at Colomboscope  
 2024, J.D.A. Perera Gallery  
 Courtesy of the artist  
 Photography: Sarker Protick



**Fernando García-Dory**  
*ThinkaForest, 2023*

Site-specific installation with wood, copper, ink drawings, sound piece, fabric pattern design and textile sublimation print, digital images, and video interview with Dr Ranil Senanayake and archive materials

Installation view at Colomboscope 2024, J.D.A. Perera Gallery  
Supported by the Embassy of Spain in India and Acción Cultural Española (AC/E)  
With thanks to the International Analog Forestry Network  
Photography: Ruvin de Silva



**Barbara Sansoni**  
*Peacock Flying in Yala, 1968*  
Handspun, hand dyed,  
handwoven cotton reddhas

*Tree Bones Jaffna  
aka Jaffna Causeway, 1976*  
Handspun, hand dyed,  
handwoven cotton reddhas

*Jungle Rug Black, 1968*  
Handspun, hand dyed, handwoven  
cotton reddhas

Installation view at Colomboscope  
2024, J.D.A. Perera Gallery  
Collection from Barbara Sansoni archive  
Photography: Sarker Protick





*Installation view at Colomboscope 2024, SNAFU Project*  
*Photography: Ruvin de Silva*

SNAFU is Colomboscope's freshest spot for gathering over music, experimental arts, and food. A former clothing store turned into a leafy creative refuge in the city centre, it is a space that invites all forms of making, connecting the mind and the gut. Amidst workshops, dancing, acts of reading, and hangouts, this space includes a collection of independent publishing and zines from the artist collective The Packet, Colomboscope's Reading in Tongues ensemble as well as Dankini resting space by Sheelasha Rajbhandari. The works on view bring together Indigenous vocabularies of drawing from Nepal and Australia interweaving communal healing, energy symbols, ancestral traditions, and quotidian practices that conjure humanity's altered relationship with living environments.

**Exhibiting Artists:** BLAK C.O.R.E with Kieren Karritpul and Trent Walter, Komal Purbe, Madhumala Mandal, Rebati Mandal and Selo Yadav, Chija Lama



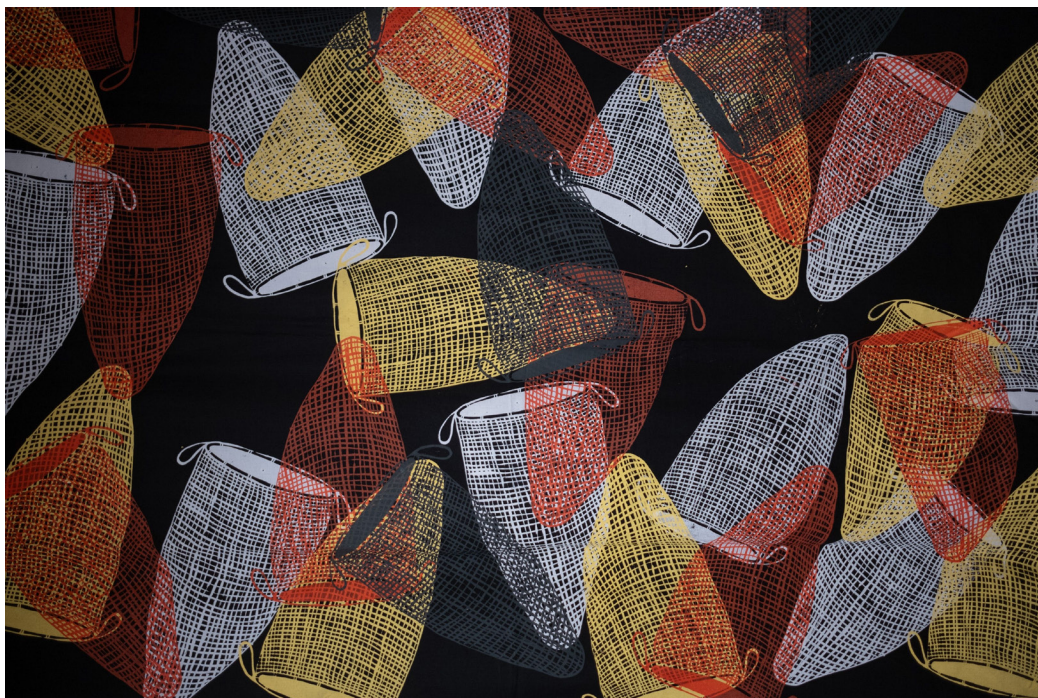
**Sheelasha Rajbhandari**  
*Dankini Resting Space*  
 Installation view at Colomboscope  
 2024, SNAFU Project  
 Photography: Ruvin de Silva



**Chija Lama**  
 Woodblock print, charcoal on lokta paper  
 Dimensions variable

Installation view at Colomboscope 2024, SNAFU Project  
 Courtesy of the artist and Artree Nepal  
 Photography: Ruvin de Silva





**Kieren Karritpul**

Works on paper and textile, 2023-24

Installation view at Colomboscope 2024, SNAFU Project

Courtesy of the artist and Merrepen Arts

Supported by BLAK C.O.R.E, University of Melbourne, and Australia High Commission

Photography: Ruvin de Silva





*Installation view at Colomboscope 2024, Barefoot Gallery*

*Photography: Ruvin de Silva*

How does one imagine seed sovereignty through family networks? What does it mean to establish a renewed understanding of land art practices that include labour perspectives of the 'majority world'? How may repressed memories in plantation landscapes circulate through oral expressions and visual storytelling? Across the indoor galleries and outdoor settings of Barefoot, artists build encounters around these reflections while animating the forest interior and wetland ecosystems. Sculptural installations correspond with the recovery of soil from enduring militarism, migration, and mass tourism.

**Exhibiting Artists:** Dumiduni Illangasinghe, Jayatu Chakma, Karunasiri Wijesinghe, Kulagu Tu Buvongan, MTF Rukhsana, Sangita Maity, Sunita and Sanjeev Maharjan, Shehan Obeysekara, Soma Surovi Jannat, U. Arulraj





**Pushpakanthan Pakkiyarajah**  
*Hidden Mycelium in a wounded land II*, 2022  
 Mixed media installation  
 Installation view at Colomboscope 2024, Barefoot Gallery  
 Commissioned by Colomboscope 2024  
 Photography: Ruvín de Silva



**M.T. F. Rukshana**  
*Kiduhu I*, 2023  
 Mix media on calico fabric, thread, cane, toona seed pods, raw linseed oil, pen with acrylic  
 Installation view at Colomboscope 2024, Barefoot Gallery  
 Commissioned by Colomboscope 2024  
 Photography: Ruvín de Silva



**Karunasiri Wijesinghe**

*Tree Lives*, 2023

Pen on canvas

Commissioned by Colomboscope 2024

**Soma Surovi Jannat**

*Where Every Leaf Holds A Tale...*, 2023

Archival ink pen on paper, acrylic colour, gold and silver leaf

Co-commissioned by Colomboscope 2024 and Durjoy Bangladesh Foundation.

Additional support from Goethe-Institut Bangladesh

Photography: Ruvin de Silva





**Shehan Obeysekara**

*LINES IN THE SAND, 2024*

Photographic print and acrylic on paper; Branch with mushroom; Elephant tooth; Charcoal and ink on paper; Handbound book

Installation view at Colomboscope 2024, Barefoot Gallery

Commissioned by Colomboscope 2024

Photography: Sarker Protick



**Dumiduni Illangasinghe**

*Whispered Resilience: Mycelium's Dance, 2023*

Mixed-media composition on wooden dresser incorporating natural mushrooms, handcrafted fungi, and assorted materials.

Installation view at Colomboscope 2024, Barefoot Gallery

Commissioned by Colomboscope 2024. Supported by Goethe-Institut, Sri Lanka

Photography: Ruvin de Silva





*Installation view at Colomboscope 2024, Colombo Public Library Garden*

*Photography: Sarker Protick*

A garden of environmental knowledge building, community-led remembrance and commemorative practices composed of mud, plant life, and personal belongings is planted in the garden of the Colombo Public Library that leads into the Viharamahadevi Park. Counterposed with this library as a towering modernist architecture holding an official inventory of encyclopaedic information, places of study, and a Cenotaph war memorial dedicated to Ceylonese soldiers lost in the two world wars—the open-air projects and performances carry out actions of conviviality, devotional offering, and mourning. They gesture to memories embodied in trees, stones, winds, and creatures' bodies.

Exhibiting Artists: Memory Truth & Justice, Müge Yılmaz, Thavarasa Thajendran, M.T.F. Rukhsana





**Müge Yilmaz**

*Garden of Coincidences 2 (Pillars of Dignity), 2024*

Sculptural installation with naturally fallen wood from Roberosiya tree

Installation view at Colomboscope 2024, Colombo Public Library

Supported by the Embassy of Netherlands

*Memory, Truth & Justice*

A tree as remembrance. A tree to recover. A tree as resistance. 2024

Site-specific installation, sound and photographs

Installation view at Colomboscope 2024, Colombo Public Library

Comissioned by Colomboscope 2024

Supported by Voices of Women Media (VOWM)

Photography: Ruvin de Silva



**MTF Rukhsana**

*Aarariraro, 2023*

Banyan Roots, casuarina seedpods, martynia seed, Calico fabric, thread, raw linseed oil, pen with acrylic colour

Installation view at Colomboscope 2024, Colombo Public Library

Commissioned by Colomboscope 2024

Photography: Ruvin de Silva





# way of the forest



[WATCH FESTIVAL VIDEO](#)

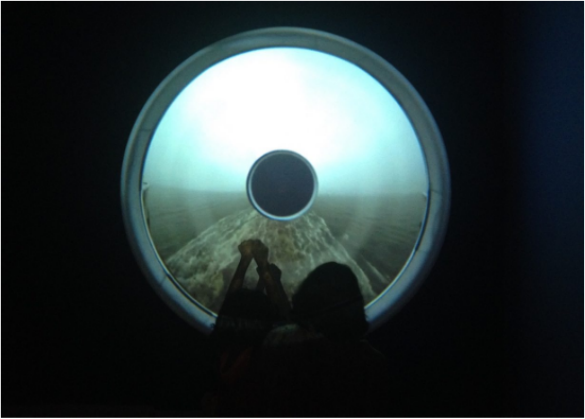
*scan to view*



## 4. Media Presence

4.1 Press Coverage

ArtReview



Zihan Karim, *EYE (I)*, 2015 (installation view, Dhaka Art Summit, 2016). Photo: Fiona Cheng. Courtesy the artist

**Colomboscope 2024**  
**Various venues, Colombo, 19–28 January**  
Curated by Hit Man Gurung, Sheelasha Rajbhandari (both Nepali artists and cultural organisers), Sarker Protick (a Bangladeshi artist and photographer) and artistic director Natasha Ginwala, Colomboscope 2024, the eighth edition of the Sri Lankan visual arts festival, is titled *Way of the Forest* and features work by more than 40 local and international artists. The forest, in this context, is simultaneously a site of extraction, ecocide and genocide, and of deities, ancestors and nourishment (not to mention, in the recent local past, a bloody civil war). Each of the curators comes with their own take on the operations of those polarities, as a chance to embrace the potential of art in a multispecies world.

*Nirmala Devi*

The Top 10 Exhibitions to See in January 2024

ARTREVIEW

OCULA

Artists Artworks Galleries Exhibitions Fairs Cities Advisory Magazine

Colomboscope Advocates for an Indigenous Ecofeminism


By Arindam Sen  
Colombo  
25 January 2024

LATEST OCULA EDITORIAL

NEWS  
Destiny Deacon, Purveyor of 'Koori Kitchi': Dies at 67  
27 May 2024

NEWS


Using mushrooms, textiles, movies, and more, the Sri Lankan arts festival draws connections between the exploitation of nature, women, and indigenous peoples.



COLOMBOSCOPE  
way of the forest

ARTASIAPACIFIC

NEWS IDEAS SHOWS MARKET PEOPLE VIDEO PRINT SHOP 中文



RUWANGI AMARASINGHE, *Reverence: to the Unspeaking*, 2021, acrylic and mixed media on canvas, 152.4 x 213 cm. Courtesy the artist and Colomboscope.

JAN 19–28  
**Colomboscope: Way of the Forest**  
Multiple Locations  
Colombo

The eighth edition of the arts festival Colomboscope will feature over 40 artists and collectives in interdisciplinary programs across the Sri Lankan capital. Helmed by artistic director Natasha Ginwala with cocurators Protick Sarker, Hit Man Gurung, and Sheelasha Rajbhandari, Colomboscope 2024, titled "Way of the Forest," seeks to rekindle restorative, ecological interdependence by interrogating colonial legacies, extraction culture, and hierarchical urban development.

Shows to See in 2024


ART ASIA PACIFIC

Colomboscope Advocates for an Indigenous Ecofeminism

OCULA



# 4.1 Press Coverage



**ASAP | art**  
ALTERNATIVE | SOUTH ASIA | PHOTOGRAPHY | ART


STORIES | EVENTS | FICTION | ALBUMS | PODCASTS

### Collaborative Seedings:

#### Grounded Artistic Practices, Pedagogies and Questions

PAMUDU TENNAKOON | FEB 01, 2024

The latest edition of *Colomboscope* opened on 18 January 2024, guest curated by *Hit Man Gurung*, *Sheelasha Rajbhandari* and *Sarker Protick*, with *Natasha Gimwala* as artistic director. Titled *Way of the Forest*, this iteration of the festival explores ecologies, histories, pasts, presents, and most poignantly, collective and individual relationships with the environments that surround us. Across many exhibition spaces, programmes and platforms, *Way of the Forest* offers a grounding experience of harmony, sorrow, beauty and strength.

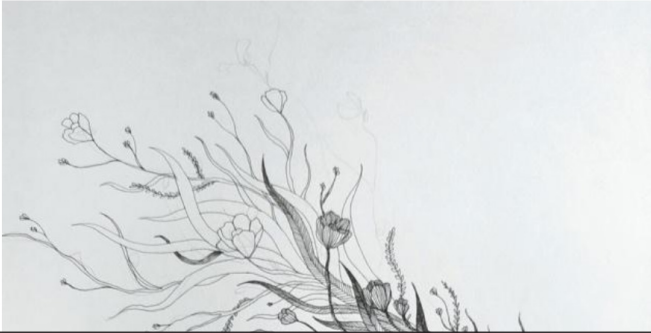


### Constructing Worlds:

#### Ruwangi Amarasinghe's Fantastical Forests

PAMUDU TENNAKOON | APR 09, 2024

The forest holds many truths. To explore these narratives is to move towards a wealth of knowledge. These have been forgotten by some but not all, as many continue to grow and learn with the ecologies that surround them: forests, mangroves, mountains and rivers. Across geographies and temporalities, the worship of the ecological landscape and showing mother nature gratitude is often a facet of relationships with the forest. It is this practice that the artist and illustrator *Ruwangi Amarasinghe* explores in her work *Reverence: to the Unspeaking*. Presented at the entrance to the JDA Perera Gallery in Colombo, the work welcomed visitors to *Way of the Forest*, the latest edition of *Colomboscope*, held between 18 and 28 January 2024.



## Collaborative Seedings: Grounded Artistic Practices, Pedagogies and Questions

ASAP CONNECT

## Constructing Worlds: Ruwangi Amarasinghe's Fantastical Forests

ASAP CONNECT

### हिमाल सप्ताहान्त

## कोलोम्बोमा नेपाली कलाले पछ्याएको 'वनको बाटो'

उर्मिला गम्वा थारु | शनिबार, माघ २७, २०८०

149 Shares



कोलोम्बोमा प्रस्तुत गरिएको दृढको समयको बर्तिकाको कथा। तस्वीरहरू

## कोलोम्बोमा नेपाली कलाले पछ्याएको वनको बाटो

HIMALKHABAR



see. think. inspire. reflect

### 'Way of the Forest': Exits, entries, and renewed energies at Colomboscope 2024

The eighth edition of Colomboscope explored interdisciplinary dialogue on contemporary arts and the socio-political issues affecting the cultural landscape.

by Pramodha Weerasekera | Published on : Feb 21, 2024



**Listen to this article now**  
Powered by Trinity Audio  
00:00 07:21

In *The Crucible*(1953), Arthur Miller's semi-fictionalised dramatisation of the Salem Witch Trials of 1692-93, Tituba, a native American slave woman, is accused of using herbs in the forest to make a "charm" equated to "blood" to perform witchcraft, conjure the dead, and

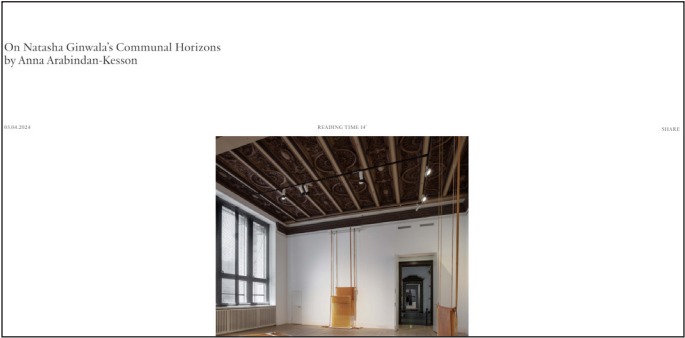
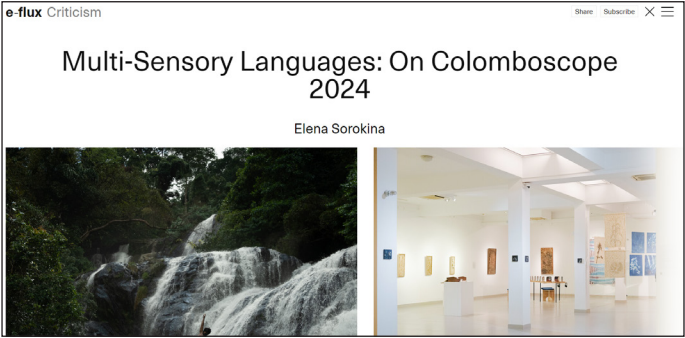
## 'Way of the Forest': Exits, entries, and renewed energies at Colomboscope 2024

STIR WORLD

COLOMBOSCOPE  
way of the forest

45

# 4.1 Press Coverage



## Multi-Sensory Languages: On Colombo-scope 2024

E-FLUX

## On Natasha Ginwala's Communal Horizons

MOUSSE



## Colomboscope: Artists look to regaining lost environmental wisdom

THE SUNDAY TIMES

## Taking a walk through the 'Way of the Forest'

THE SUNDAY TIMES



4.1 Press Coverage

the SUNDAY TIMES

NEWS COLUMNS EDITORIAL SUNDAY TIMES 2 PLUS SPORTS BUSINESS TIMES MAGAZINE FUNDAY TIMES

Archive Feeds Contact Us

PLUS

The buzz of Colomboscope will soon be on

By Shannon Salgadoe

Check out the many 'mushroomings' under the 'Way of the Forest'

View(s): 379

Colombo will be the artistic hub from January 19-28 as a series of exciting events unfolds with Colomboscope, the interdisciplinary art festival that has served as a creative platform for many over the last 10 years since its first edition in 2013.

The festival celebrates its eighth edition this year with a series of events – endearingly termed 'mushroomings' – such as exhibitions, performances, workshops and much more involving over 40 local and international artists.

This year's theme 'Way of the Forest' centres around rekindling knowledge of interdependence, custodianship, and restorative practices across environs and weaves narratives around how repressed history turns to myth and lore when what was real becomes illusive.

SNAFU Project will be home to a series of artist encounters with sessions that provide insight into the ongoing arc of artistic thinking and research behind the projects in 'Way of the Forest'. Here, one can find artists Shiraz Baksoo, Fernanda Garcia-Dory, Monica de Miranda, Sabai Tamang and Muge Yilmaz discussing their connection to botanical histories, agroforestry, and gardening as spaces of learning, as well as anti-colonial legacies concerning today's ecopolitical challenges.



New venues for Colomboscope: The Public Library garden and left, SNAFU on Kynsey Road

Monday, May 27, 2024

SUNDAY OBSERVER

Youth Observer

Colomboscope 2024: “Way of the Forest” through art and exploration

January 21, 2024 1:09 am | 0 comment | 726 views

Words: Anuradha Kodagoda



Shehan Obeyesekere's work


Nahla Al

The buzz of Colomboscope will soon be on

THE SUNDAY TIMES


Colomboscope 2024: “Way of the Forest” through art and exploration

SUNDAY OBSERVER



**Our mindset as humans living in the age of technology, we seem to have forgotten our roots and how much the forests give life to us. There is no respect or care in our actions.**

The eighth edition of the interdisciplinary art festival Colomboscope will be held from 19-28 January across Colombo. Colomboscope "Way of the Forest" is shaped with over 40 Sri Lankan and international artists and collectives and is interwoven with a cross section of programmes, conversations, excursions, performances, workshops and other experiences. Colomboscope 2024 is curated by Hit Man Gurung, Sheelasha Rajbhandari and Sarker Protick together with artistic director Natasha Ginwala. Meet some of the artists for Way of the Forest as they talk to us about their work for the festival.



BY PANCHALI ILLANKOON

Colomboscope 2024 Meet The Artists

19 January 2024 09:00 am | 74



Karunasiri Wijesinghe

01. Tell us a little about yourself?

02. Describe your work for Colomboscope 2024, its ties with the theme - Way of the Forest?

03. What's the inspiration behind the work?

04. What is your signature style in your art?

05. What are you looking forward to at Colomboscope and what do you hope people would take away from your work?



BY PANCHALI ILLANKOON

The eighth edition of the interdisciplinary art festival Colomboscope will be held from 19-28 January across Colombo. Colomboscope "Way of the Forest" is shaped with over 40 Sri Lankan and international artists and collectives and is interwoven with a cross section of programmes, conversations, excursions, performances, workshops and other experiences. Colomboscope 2024 is curated by Hit

Meet The Artists (Ruwangi Amaresinghe)

DAILY MIRROR

Meet The Artists (Karunasiri Wijesinghe & Tamara Jayasundera)

DAILY MIRROR

## 4.1 Press Coverage

Employing an intergenerationally learned trade practice of weaving, I weave and create ambiguous container structures from neglected and abandoned parts of tree, paper, cloth, and canvas. Weaving with these fibrous roots represents the strength of marginalised women who have lost their identity and agency. These neglected materials are a metaphor for reclaiming that agency and discovering a new identity, thus reframing the lost 'freedoms' in women's lives. Repurposing familial practices, I question societal conventions around women's roles in normative kinship. Refuting the dualism of nature and culture, the artist's work engages with ecological feminism as an active principle and turns to women's histories in land art.

My early education was at a Muslim government school. For many Muslim families, whose native language is Tamil, education in Sinhala language government schools was reserved for male children as better career opportunities could be achieved through fluency in the majority language. Fortunately for me, my family valued me being educated and after completing high school I enrolled in a university in the Eastern Province just as the country's three-decade-long civil war came to its end. At the same time, as a Muslim student, I was subjected to the increased conservatism of the Eastern Muslim community. When my university education was ending, my family began marriage negotiations. The marriage was an unhappy one, my husband did not accept my job and our case lawsuit under the Muslim Marriage and Divorce Act is for having violated my husband's wishes. Over those years, I had more and more questions that haunted me- Who created the background for these margins of acceptability? Why were child marriages, unconditional divorce/Talaq procedures, or unconditional polygamous marriages considered proper, while her determination to continue her education and excel as an artist and teacher was deemed problematic? Around this time, I had the opportunity to see an exhibition, by the artist SP Pushpakanthan and this exhibition became a turning point for me as I saw how the agency can have launching necessary dialogues within the larger society. I persevered - committed to the idea that "art is a form of life" (Richard Wollheim). Furthermore, I continue to be inspired by the places I live in and the people I encounter. While I still see myself as predominantly a painter, my practice has expanded to include sculpture and installation and my work has been about how women's lives have been "eaten away" and



Pankaja: I am a computer engineer/maker/experimenter. Building things off and on the computer has always been a part of my life and right now, I'm exploring my role in the intersection of arts and technology. I am a founding member of TechArtICT, a Wichita Kansas based collective which creates and installs interactive and immersive artwork.

Roshan: I am an art director and concept artist with a background in digital media- game development being foundational to my growth as a designer. Storytelling is an integral aspect of my creative process and projects that require world building through character and environment design have always captured my interest.

Ecophora uses custom laser-cut stencils around various forms of moving LED lights. Sonar-based sensors track the movement of visitors through the space and channel behaviours through mesh-networked hardware distributed around the space. This project was inspired by cross-disciplinary exchange and the pop-culture mythology of human-nature coexistence and an experiment in exchanging methods for mutual learning.

Pankaja's original concept was an installation inspired by the dynamic lighting elements of a traditional Thorana. This evolved over the course of several months and iterations in an exchange of ideas between Pankaja and Roshan before arriving in its current form - a narrative we hope you can experience.

Pankaja: My values in new media art revolve around community, collaboration and experimentation. Working with other artists to learn from how they think and use their tools gives life to new experiments that eventually turn into projects.

Roshan: I love the concept of inviting discussion and debate through playful and satirical work. I'm attempting to use graphic design and illustrative character design to this end, I doodle concepts of contention between contemporary and traditional views to create TechnoMythical personas. I'm a big fan of bold sketch-work and engaging with a community of similar explorers!



### Meet The Artists (MTF Rukshana)

DAILY MIRROR

### Meet The Artists (Pankaja & Roshan)

DAILY MIRROR

#### Sign Network LK makes 'Colomboscope Arts Festival' inclusive & accessible to the deaf

23 January 2024 12:00 am



Sign Network LK, a non-profit pioneering force in fostering inclusivity and breaking communication barriers in Sri Lanka, is taking a significant step towards making art accessible to everyone & promoting inclusivity at the 'Colomboscope Arts Festival 2024', through a free workshop and exhibition interpretation for people with hearing impairments.

### Sign Network LK makes 'Colomboscope Arts Festival' inclusive & accessible to the deaf

DAILY MIRROR

27th May, 2024  
தமிழ் | E Paper

the morning

Today's Paper < News Focus Editorials Opinion Business Interviews Brunch

New political movement 'Sarvajana Balaya' launched today Online applications open for 2024 grade 5 scholarship

#### 'Colomboscope 2024': A compelling look at the complex man-nature relationship

28 Jan 2024 | By Naveed Rozals



• A compelling look at the complex man-nature relationship

### 'Colomboscope 2024': A compelling look at the complex man-nature relationship

THE MORNING



# 4.2 Social Media & Website Statistics

All data is based on organic growth of audience, without any sponsored posts.

Below Figures reflect the immediate festival period, three weeks prior to the opening and two weeks after the closing: 28 December 2023 - 11 February 2024

## a) Reach

53,200

Facebook Reach

23,700

Instagram Reach

## b) Visits (compared to 12 Nov - 27 Dec 2023)

9,100

Facebook  
+272.9%

11,277

Instagram  
+315.2%

## c) Growth (compared to 12 Nov - 27 Dec 2023)

3,385

Facebook Page Likes  
368 new likes  
+172.6 %

7,710

Instagram Followers  
1,424 new followers  
+ 218.6%

1,679

Newsletter Subscribers  
1834 new subscribers  
+ 218.6%

## d) Website Visits (compared to 12 Nov - 27 Dec 2023)

7,976

Total Site Sessions  
+495%

4,585

Unique Visitors  
+415%

### Top Traffic Sources

- 1. Direkt (4186)
- 2. Google (2461)
- 3. Linktree (IG) (492)
- 4. Facebook (489)
- 5. Instagram (111)

### Most Popular Pages

- 1. Mushroomings (3607)
- 2. Homepage (3535)
- 3. Way of the Forest (2143)
- 4. Activities (927)
- 5. Team (429)

## 5. Way of the Forest Initiatives



## 5.1 CREATIVE ISLAND FROM FOREST SCHOOL TO SENSORY ARCHITECTURES

## INITIATIVES

In 2023, Colomboscope together with the Geoffrey Bawa Trust and Kālam supported by EU National Institutes for Culture launched a two-part residential workshop initiative.



**The Forest School** (Residential Workshop I) invited local visual artists and contemporary cultural practitioners across a range of disciplines to participate in an open and horizontal learning process including skill building, practical exercises led by artist mentors, group reading, spatial design and architecture. The overarching concerns focused on communal processes of exchange around the forest as a site of interdependent ecologies, multispecies coexistence and aural histories. The sessions focused on artist publications, film screenings unfolding ecofeminist and cosmological plots within islands as well as sustainable and site-responsive design, biodynamic agriculture, and lens-based practices connected to multispecies ecosystems. Through volatile challenges in the island once again, this workshop endeavoured to provide a space for resource exchange, refuge, and sustenance.

Facilitators: Ibrahim Mahama, Initiative for Practices and Visions of Radical Care with Myriam Mihinhou, Mariah Lookman, Mónica de Miranda, Pathum Dharmarathna, Sarker Protick, Shehan Obeysekara, Kālam, The Geoffrey Bawa Trust and the Colomboscope team.

Participants: Chamindika Abeysinghe, Krishanth Kathiramalai, Krishnapriya Thabendran, Mahesha Kariyapperuma, Malinda Jayasinghe, Malki Jayakody, Mohamed Asfath, Pankaja Withanachchi, Pulasthi Handunge, Susiman Rinoshan, Thajudeen Rukshana.



[FOREST SCHOOL VIDEO](#)

scan to view



## 5.1 CREATIVE ISLAND FROM FOREST SCHOOL TO SENSORY ARCHITECTURES

## INITIATIVES

All Right Angles (Residential Workshop II) held at Lununga in September 2023 saw a convergence of ten artists, architects and designers from across the island led by The Geoffrey Bawa Trust, together with Colomboscope and Kālam. Sessions included outdoor learning experiences and curated walks expanding on the botanical and creative legacies of this garden, film screenings, engaging communal archival practices, and group choreography. Facilitators included architect and visual researcher Setareh Noorani from the New Institute (Netherlands), Umeshi Rajeendra and We are From Here ( Sri Lanka). Colomboscope conceived Readings Under Forest Canopy, a selection of artist books, zines, and cultural theory opening up acts of active reading and exchange around artist-led publishing and exchanges around feminist science fiction author Ursula Le Guin's key text *The Word for World is Forest*.

Participants: Chathuri Nissansala, Mohamed Asfath, Sabeeha Shakir, Anil Iyantha, Anuda Bhagya, Jegatheeswaran Keshavan, Yashika Naranpanawa, Catharina Danial, Dumiduni Illangasinghe, Randika De Silva and Tania de Silva.



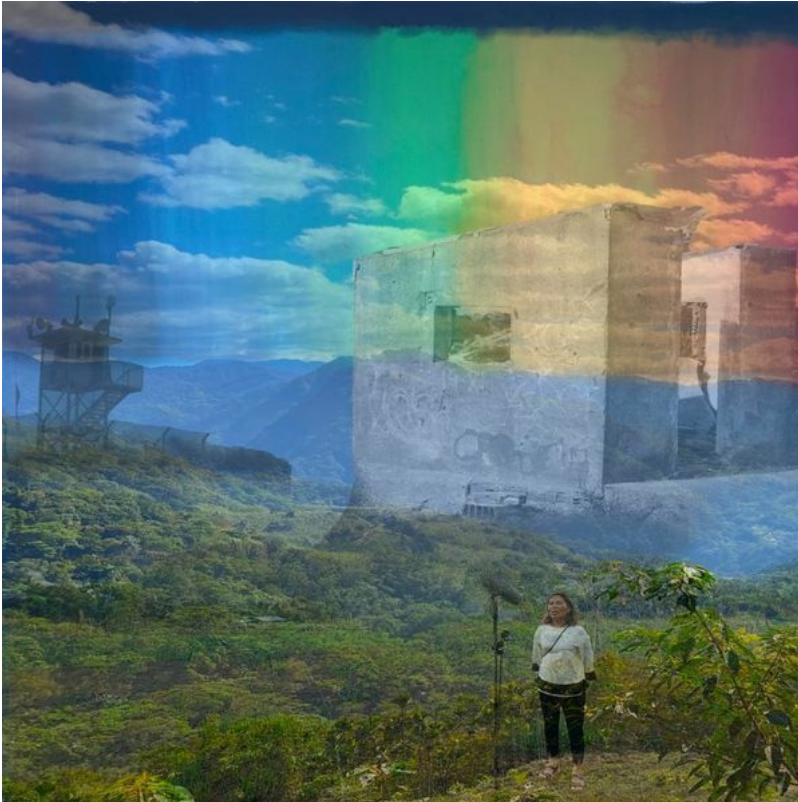
Creative Island – From Forest School to Sensory Architectures is a project by EUNIC Sri Lanka, Colomboscope, the Geoffrey Bawa Trust and Kālam (Jaffna).



[ALL RIGHT ANGLES VIDEO](#)

scan to view





Cover Visual eps. 5, design by Francesca Savoldi / Image Copyrights: Bint Mbareh, Hongkai Wang, Moníca de Miranda and Kevin Gray for Amuleto Manuela

“The fifth episode departs from the forest as a space of continuous noise and mutual growth, inducing conflictive plays between sustenance and decay. The story of a mysterious tree in Palestine is heard from London amid a genocidal present; the struggles for the Tsou Nation are sung out via one man’s compositions in the mountains of southern Taiwan, while a spoken word-scape crosses the border zones between Europe and Africa via migrant interviews and the liberation writings of Amílcar Cabral. Alongside, an exchange about analogue forestry in Beregala-Belipola and a ceremonial mixtape inspired by dandelions.” - Syma Tariq

Featuring works by **Bint Mbareh, Hong-Kai Wang, Fernando García Dory, Dr Ranil Senanayake, Mónica de Miranda** and Amuleto Manuela

A project by **Syma Tariq**

Sound design and cover visual by Francesca Savoldi

Commissioned by Colomboscope

Supported by Art Hx



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## 5.3 TRAVELLING EXHIBITION AT KĀLAM

## INITIATIVES

### JAFFNA

A selection of Colomboscope Way of the Forest was shown at Kālam in Jaffna from 1 - 9 June 2024. The travelling edition of Way of the Forest featured works by Dumiduni Illangasinghe, Kieren Karripul, K. Inkaran, Mónica de Miranda, Pathum Dharmarathna, Pushpakanthan Pakkiyarajah, Sarmila Sooriyakumar with Pirainila Krishnarajah, Shehan Obeysekera, Thava Thajendran, Thujiba Vijayalayan and U. Arulraj. Accompanying the exhibition, Kālam hosted a series of Mushroomings featuring artist encounters, a film screening, and tours during the opening weekend. The travelling edition of Colomboscope was supported by the Goethe-Institut.



*Photography: Tharmapalan Tilaxan*



## 6. Messages of Support & Artist Testimonials

## PARTNERS



*The Forest Suite* by Musicmatters Community  
Performance at Colomboscope 2024 Festival Finissage  
Photography: Isira Sooriyaarachchi

Colomboscope 2024, “way of the forest,” catalyzed conversations between practitioners across South Asia and well beyond, building on cultural and ecological imaginaries that emanated from Sri Lanka, Nepal, and Bangladesh, with transnational and transdisciplinary resonance. This self-described “multispecies school,” with its multivalent modes of sensorial and intellectual engagement, mediated some of the most urgent concerns of our time through formal acuity and material promiscuity.

### **Rattanmol Singh Johal**

MoMA

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Colomboscope’s aims - to be an archipelagic interdisciplinary platform, to be a space for gathering and building relations of confluence and commonality across the spheres we inhabit - seem increasingly important in our contemporary moment. Through the theme of the Forest, and its regenerative possibilities, this year’s festival attended to the often painful legacies of violent histories, that in turn became the basis to build collaborative, creative, and sustainable practices of care for each other and our ecologies. As director of Art Hx to be part of this gathering, and support it in a small way, was a privilege and will lead to continued collaborative endeavours.

### **Anna Arabindan-Kesson**

Director, Art Hx



## PARTNERS



*The Forest Suite* by Musicmatters Community  
Performance at Colomboscope 2024 Festival Finissage  
Photography: Isira Sooriyaarachchi

The Way of the Forest was a space for Sri Lankan and International intergenerational artists, researchers, writers, musicians to exhibit their work and exchange knowledge and experience in this art festival.

The Swiss Embassy especially thanks Colomboscope for hosting Kacha Kacha, supported by Pro Helvetia New Delhi - Swiss Arts Council for providing a platform for emerging Artists to perform their uncensored expression of smart beat-making and rapping. It was refreshing to see female and male Artists from different Districts of Sri Lanka performing at this event.

It was wonderful to see Colomboscope back in full force. I enjoyed the wonderful opening event, the thought provoking installations at JDA Perera Gallery, Barefoot and the Public Library. The theme of the forest resonates so well as the environment surely is the top combined global agenda item. Loved the combined energy of the artists from the region and the feeling of solidarity was so powerful and uplifting for me.

### **Nina Fernando**

Embassy of Switzerland to Sri Lanka and the Maldives



*The Intuitive Hopper* by Nahla al Tabbaa and Ranbath Organic  
Culinary Offering at Colomboscope 2024 Festival Finissage  
Photography: Isira Sooriyaarachchi

It was really a great pleasure to attend Colomboscope this year. I hadn't been since 2015 which was my first time. I heard so many positive comments - most echoing that they thought it was the best edition they had seen. One aspect of the festival which is of great value is how it is staged across venues in the city. I have always thought this is a great way to engage a wide public and to help us rediscover hidden places of interest/ importance along with others that are already engaged with the art world and arts communities in the city. There was such a great mix of work and very much enjoyed seeing the film screenings in particular! Such a great venue, atmosphere and content! Also value the inspired programming. It's really great to keep the festival as an accessible way for anyone with interest to become connected. I appreciate that it operates on so many registers with a level of community building at its heart but also that it scales global heights in its excellence. That's quite an achievement and something to hold on to as you go on to success in the years to come.

## **Anojie Amerasinghe**

Architect and Festival Patron

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Colomboscope 2024, "way of the forest," catalyzed conversations between practitioners across South Asia and well beyond, building on cultural and ecological imaginaries that emanated from Sri Lanka, Nepal, and Bangladesh, with transnational and transdisciplinary resonance. This self-described "multispecies school," with its multivalent modes of sensorial and intellectual engagement, mediated some of the most urgent concerns of our time through formal acuity and material promiscuity.

## **Rattanamol Singh Johal**

Mellon-Marron Museum Research Consortium Fellow,  
Department of Painting & Sculpture, MoMA NY



## PARTNERS



*The Forest Suite* by Musicmatters Community  
Performance at Colomboscope 2024 Festival Finissage  
Photography: Isira Sooriyaarachchi

We wanted to extend our sincere gratitude for the fantastic experience at Colomboscope. We thank you so much for your hospitality, thoughtful events, and the vibrant atmosphere at Colomboscope which made our visit truly special.

The events at Colomboscope were splendid! They had a great mix of art, diverse cultures, and interesting discussions. Each session, exhibit, and performance were well thought out, letting everyone explore different ideas. The festival really focused on bringing people together and fostering conversations.

Looking forward to future editions! Please convey my gratitude to everyone who contributed to making this event a resounding success.

### Goethe-Institut Chennai

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“Colomboscope 2024 was a must-visit not only for aficionados of South Asian art but also for global collectors seeking to comprehend the exciting contemporary art world perspectives from a region whose global significance is rising year by year. It was an intriguing way to see how art is leading the challenge against post-colonial legacies. This year’s artworks served as a poignant reminder, bearing witness to the effects of climate change, while urbanization is accelerating deforestation, thereby reducing the potential for forests to absorb carbon and mitigate global warming. The works by the four Bangladeshi artists addressed political, economic, and societal crises that harm our planet.”

### Durjoy Rahman

Durjoy Bangladesh Foundation

# ARTISTS



*A Generative Dream* by Lalindra Amerasekera with soundscape by Non-Applicable  
Audio Visual Showcase at Colomboscope 2024 Festival Finissage  
Photography: Isira Sooriyaarachchi

I had the most fantastic experience at Colomboscope 2024! From the initial stages of communication with the curator to the meticulous planning of the artwork and display, every step was enjoyable and engaging. Upon arriving in Colombo, I was welcomed with such enthusiasm by the team, and together, we dove into our work with full energy.

The production team deserves a special mention for their incredible helpfulness and kindness throughout the entire process. Working with them was an absolute pleasure, making the entire experience even more enjoyable.

One of the highlights for me was the number of participating artists – 40 in total. It was the perfect balance, not too overwhelming, yet large enough to foster meaningful conversations and connections. The diverse program during the exhibition, including mushrooming, art talks, workshops, and wetland walks, added an extra layer of education and enrichment to my experience. It provided ample opportunities to engage with a wide range of people and artists, sparking stimulating conversations and collaborations.

The gallery spaces were truly impressive, and among them, the Barefoot Gallery stood out to me the most. It was a perfect fit for my artworks, seamlessly merging with the exhibition theme 'Way of the Forest'. The immersive experience of seeing my work in that space was truly gratifying.

Participating in the curatorial walk was another highlight for me. It provided an in-depth understanding of the artworks and added richness to the overall experience. The diverse crowd of visitors added to the vibrancy of the event, making it even more enjoyable.

From the captivating curatorial walks to the impactful performances and engaging children's activities, every aspect of Colomboscope 2024 was executed with exceptional attention to detail and finesse.

I am incredibly grateful to have been a part of such a dynamic and impactful event and eagerly look forward to future opportunities to collaborate and contribute. Thank you, Colomboscope, for an unforgettable experience!

**Soma Surovi Jannat**

Festival Participant, Bangladesh



# ARTISTS



*At Colomscope 2024 Festival Opening with Sarker Protick  
Photography: Ruvin de Silva*

Colomscope's experience is somewhat mixed but very intriguing. This is my first trip to Sri Lanka. However, I was aware of the political and economic context of Sri Lanka. So there was more interest in this exhibition. From start to finish, there was a strange energy. Since I was there from installing my work until the very last day, a very good image is visible. Everyone's lively talk, discussion, help... all in all a very good experience for me. The location-specificity of the exhibition is also quite interesting. The exhibition itself is very lively. Not too lofty, but very logical. Apart from the exhibition, other events, especially open air cinema projection, rap song of "kacha kacha", discussions, workshops... all in all a unique celebration. What the exhibition couldn't do alone... the rest of the events made up for it. Apart from seeing the events and happenings, some parts of the whole city were seen as a tour... Moreover, the atmosphere, architecture, hospitality of an old city like Colombo will be a memorable time for me.

## **Zihan Karim**

Festival Participant, Bangladesh

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I'm a Tamil Independent Artist. Performed at Kacha Kacha in Colombo on January 21st was a defining moment in my career as a singer. It was more than just a performance; it was an opportunity to express myself and make a social statement through my art. The warm reception from both the audience and fellow artists made me feel truly welcomed and validated. This experience at Kacha Kacha holds immense significance for me as it marked my first step into the spotlight and reaffirmed my passion for music and its power to connect people.

## **SajaS**

Rapper and Music Lab Assistant, Dreamspace Academy, Batticaloa

# ARTISTS



*At Colomboscope 2024 Festival Opening with Hit Man Gurung  
Photography: Ruvin de Silva*

I've just returned from a trip and had a unique experience at the Colomboscope festival. Unique in several senses.

Firstly, the fact that we were invited to stay longer than the performance time, with the idea of soaking up the place and the festival. It was the first time a festival had offered me this approach, and I really appreciated it. It meant I wasn't in a hurry, just performing, but also gradually discovering the atmosphere, the festival and connecting with the place I was in.

I also found the art presented by the other artists incredible and inspiring. They all resonated with my current thoughts and research, and it was great to be able to talk about them directly with the artists present.

I also appreciated that the political side was present throughout, being in a space thought decolonial, feminist, ecologist...offered me for a week a place of rest, where dominant norms were displaced. Exchanging with local people and other artists from other parts of the world was also very enriching, offering me other views and perspectives.

Finally, the DJ sets were incredible for me. I loved the audience and we were able to share a good time whether it was during Snafu's set or Kacha Kacha's. It was also an honor to mix with the very talented Coco Em.

**Ka(ra)mi**

DJ and Musician, Switzerland/France



# ARTISTS



*The Intuitive Hopper* by Nahla al Tabbaa and Ranbath Organic  
Culinary Offering at Colomboscope 2024 Festival Finissage  
Photography: Isira Sooriyaarachchi

I am utterly grateful for the opportunity that I had to extend my practice to Colombo. The festival itself showcased works that I felt such kinship towards, the sensitivity and urgency, our intersectional politics, and love for the land and the forest was so palpable. It was particularly moving for me to honor my south Asian heritage by simply being and learning from my community which Colomboscope gathered with such consideration and intentionality. Festivals can be intensive and overwhelming, and yet, the opportunity to research and learn from other industries to support my work, helped me ground myself in alchemical health practices. The workshops I hosted were intended to map out our collective knowledge and return the agency around food making back to the participants themselves. With the support and generosity of Ranbath organic- a family run restaurant and Ruvi Rodriguez's family Ayurveda herbarium and resort, I was in the hands of knowledgeable and fluid collaborators who were able to materialize my ideas, and give me so much more than I could have imagined. For the participants, working with time based ferments, collective cookie making and quicker dishes resulted in a dinner table so loaded with emotions, locality and thought. To honor our ideas, was to share them with guests at the closing ceremony, through the catering team at Ranbath organic. Here, the hopper- infused with natural dyes, became a vessel for healing remedies, and the Maamoul cookie, an offering from my heritage juxtaposed with the flavors of Sri Lanka felt like it really captured my time here- a wholesome morsel of what is to come.

I thank the team at Colomboscope for their hard work, hospitality and warmth- the conversations and interactions I have had with everyone are hopefully the beginning of many more experiences.

**Nahla Al Tabbaa**

Festival Participant, Jordan

# ARTISTS



*A Grove of Subcontinental Solidarities, Talk at Colomboscope 2024*  
*Photography: Isira Sooriyaarachchi*

Visiting Sri Lanka for the first time, it was truly a joy to witness such a vibrant cultural landscape through Colomboscope. The festival also spoke to the necessity of bringing together people and ideas, at times when it is not easy to do so. Such a space to meet like-minded practitioners, especially from South Asia, and to listen and exchange our experiences was essential. Much of our challenges as artists, curators, and researchers from the subcontinent reverberate across borders, yet the chance to share, laugh, and strategize collectively is rare. The mushroomings alongside the exhibitions facilitated such encounters that provided grounds for future conversations and collaborations.

**Priyankar Chand**  
Cultural Organizer, Nepal



# ARTISTS



*Installation view at Colomboscope 2024, J.D.A. Perera Gallery  
Guided Exhibition Tour with curator Sheelasha Rajbhandari  
Photography: Sarker Protick*

Colomboscope, Way of the Forest, was a catalyst. On its surface it presented an incredible program of exhibitions, performances and events that drew together an engaged and responsive audience. The program was truly superb! I feel like the equal work of the festival was its preference of inclusivity and access, and its commitment to creating lasting connections between its participants and its audiences. Many festivals claim to do this work: Colomboscope achieved it through the direction and dedication of its hard-working team. As an artist, I feel privileged to have borne witness to so much important work that was exhibited, performed and discussed at the festival. The flame has also been lit: more collaboration, artwork and discourse will result as a consequence of Colomboscope. Its themes will continue to reverberate and, like the forest, its influence will continue to grow and inspire.

## **Trent Walter**

Festival Participant, Australia

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As a participant artist at the “Way of The Forest” Colomboscope art festival, I was deeply inspired by the immersive experience of connecting with nature through art. The festival provided a unique platform for artists to explore the intersection of culture and the environment.

I am grateful for the opportunity to have been a part of such a meaningful celebration of art and for sharing my community’s indigenous knowledge to the world.

## **Subas Tamang**

Festival Participant, Nepal

# VOLUNTEERS

COLOMBOSCOPE! Never did I ever think I'd have the opportunity to be part of such a grand Art festival. This was the first time I took part in an art festival like this and it was such an amazing experience.

Speaking of the exhibition, I really appreciate the fact that there was a mixture of both local and foreign artists displaying their artwork through different mediums. It was a real eye-opener for me because I was exposed to an infinity of possibilities and inventive ways of making art.

About the experience I had as a volunteer, to be honest, I did not think I would learn so much while also having so much fun too! I met so many beautiful souls and people with similar interests. Most importantly, I feel like I met some amazing humans that I feel accepted, safe and comfortable around.

I feel so blessed, I feel so grateful. Thank you for letting me be a part of this!

**Himeth De Silva**

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It's been a pleasure working with the team of Colomboscope! It has been an incredibly fulfilling experience. Collaborating with such a passionate team of artists, volunteers, and organizers has been nothing short of inspiring. From coordinating schedules to fostering a welcoming atmosphere, every moment has been filled with enthusiasm and creativity. I'm grateful for the opportunity to have worked alongside such dedicated individuals who share a profound love for the arts. Together, we've woven a tapestry of community spirit and artistic excellence that will resonate long after the curtains close.

**Hana Siddeeqie**

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I must first thank Colomboscope's curators and organizing team for providing me with this incredible chance to work alongside them for the "Way of the Forest" as a volunteer. I must highlight a few points of my experience – firstly, that the theme for this time was timely and an urgent topic for today, especially in terms of forest degradation, land loss, challenges and lives of the farming community and all its connected social and economic effects. I am grateful that the team was able to shine a light on these often-times ignored issues and raise awareness through this exhibition creatively. Secondly, I am appreciative of being able to learn more about visual arts and the methods used in exhibiting and protecting artwork. I am especially thankful to have observed and learned newer and novel ways of displaying artwork as well as the professional procedures that go behind an exhibition de-install and dismantle. Finally, as a personal note, I am happy to have seen so much effort go into also raising awareness on conservation through art and I am very glad to have been a part of such a thoughtful Arts festival.

**Asanka Jayasinghe**



# VOLUNTEERS



*A Generative Dream* by Lalindra Amerasekera with soundscape by Non-Applicable  
Audio Visual Showcase at Colomboscope 2024 Festival Finissage  
Photography: Isira Sooriyaarachchi

Dear Colomboscope Organizers and “Way of the Forest” Team,

I want to express my heartfelt gratitude for the incredible experience volunteering at your event. Working alongside such dedicated and creative individuals was truly inspiring. I learned valuable lessons from the artists and artistic minds, but the most cherished part was building connections with amazing people. Your organizers and the team were nothing short of awesome. Thank you for this enriching opportunity and I hope to work with you in future events as well!

**Anuda Heenetigala**

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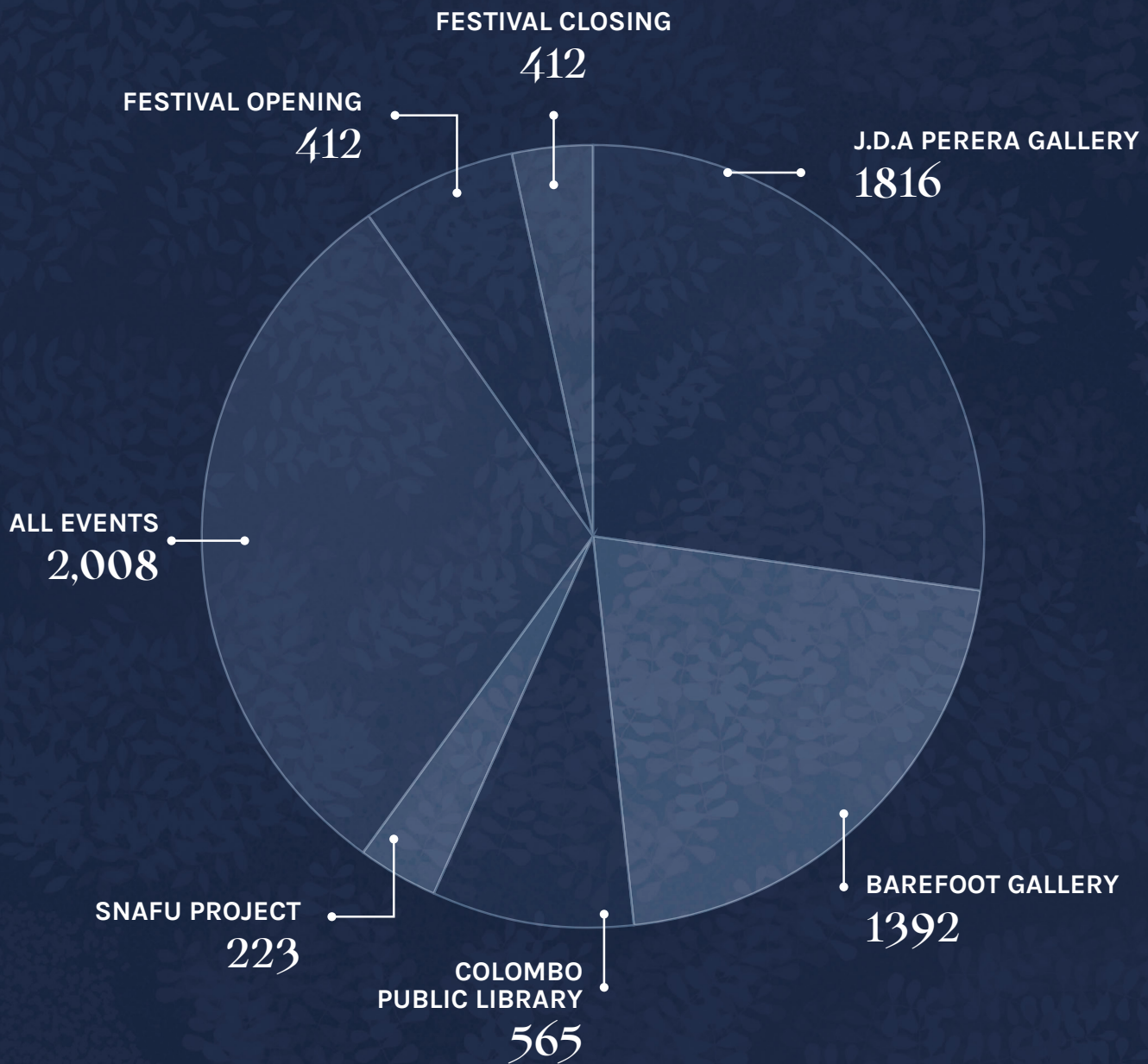
I recently had the opportunity to volunteer for Colomboscope. Having seen the exhibition only once before, two years ago, I clearly knew that I couldn't miss the chance to be a part of it this year. When January finally arrived, I was thrilled to be a part of it again and was hoping to have a great time over the 10 day exhibition. As a volunteer, I have been assisting visitors, managing the exhibition floors, and providing information to attendees. I haven't experienced any of these situations alone, thanks to the team I have worked with. The friends I made during the exhibition were particularly special, i found them being very adventurous for things and most importantly we shared similar interests and experiences, and every moment spent with them was filled with joy and laughter.

**Shane Dewamulle**

# 6. Audience Engagement

# 6,636

TOTAL ATTENDANCE





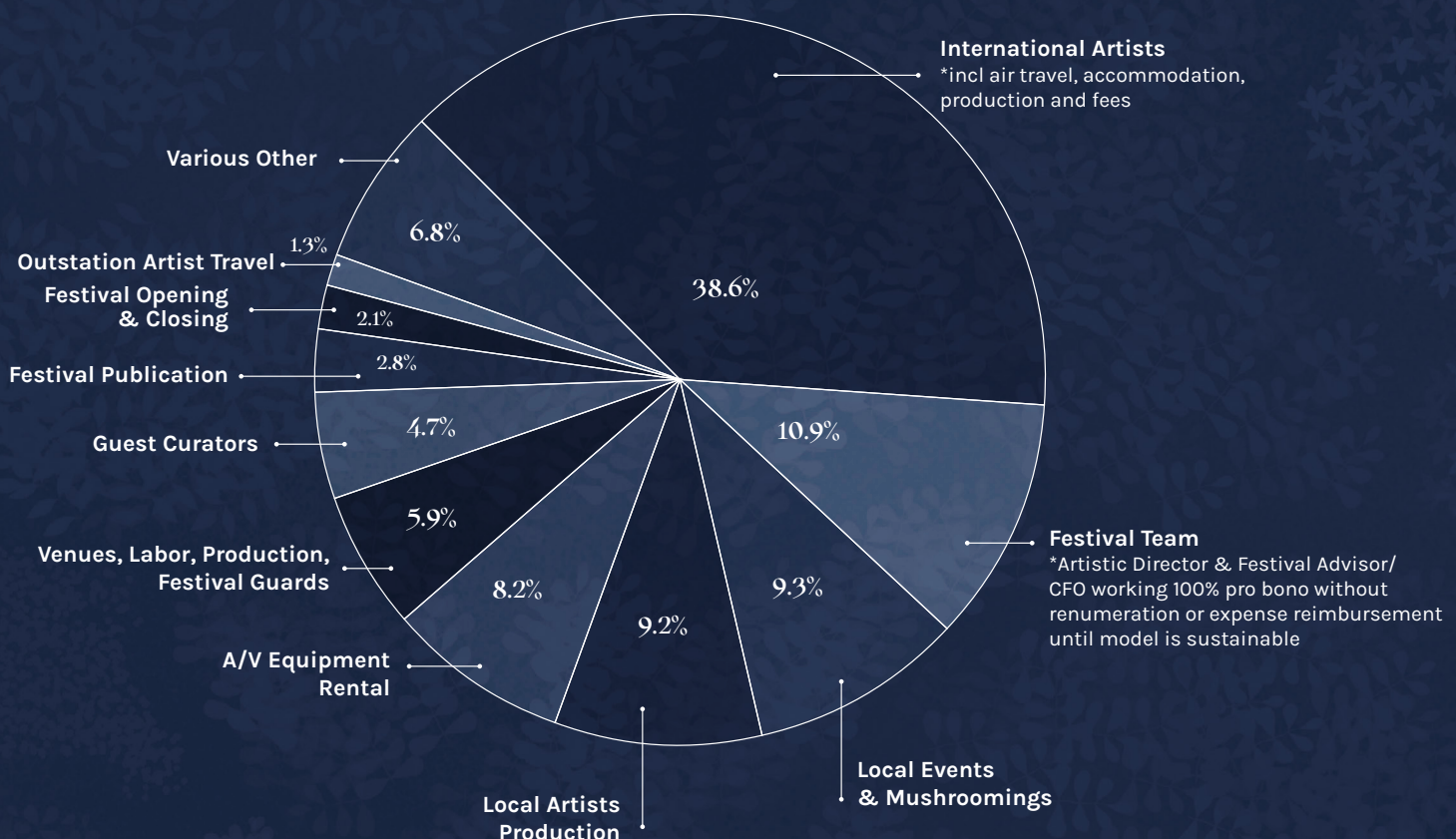
# 8. Festival Budget Expenditure

Colomboscope is very grateful for the in-kind support extended by many local and international organizations namely University for Visual and Performing Art, Barefoot Gallery, SNAFU Project, Anim8, Kālam, Asia Foundation, Wijaya Group, BLAK C.O.R.E., Rockbund Art Museum, Durjoy Bangladesh Foundation and Goethe-Institut Sri Lanka.

The below calculations and visualizations are based on the direct financial contributions towards the festival.

## 53,198,036 LKR

Total Cash funds raised and received for Colomboscope Way of the Forest (100%)





# 8. Festival Budget Sources





# 7. Patrons & Friends of the Festival

## FESTIVAL PATRONS

Feroze & Mohit Gujral  
Anojie Amerasinghe & Hugues Marchand  
Vassan Thavaraja  
Taimur Hassan

## FRIENDS OF COLOMBOSCOPE

C.E.H. (Garry) de Saram  
Appapillai Navaratnam  
Luca & Iromie Poloni (Ellerton Bungalow)  
Otobong Nkanga  
Dr. Bonaventure Soh Bejeng Ndikung  
Felix Rumprecht  
Angeline Ondaatjie  
Shehan Karunatilaka  
Ruwan and Minoli Fernando

# 8. Festival Partners

Since 2013, Colomboscope has steadily grown as an independent cultural platform, thanks to the support of longterm and emerging partnerships cultivated with local, regional and international cultural institutions over the last ten years.

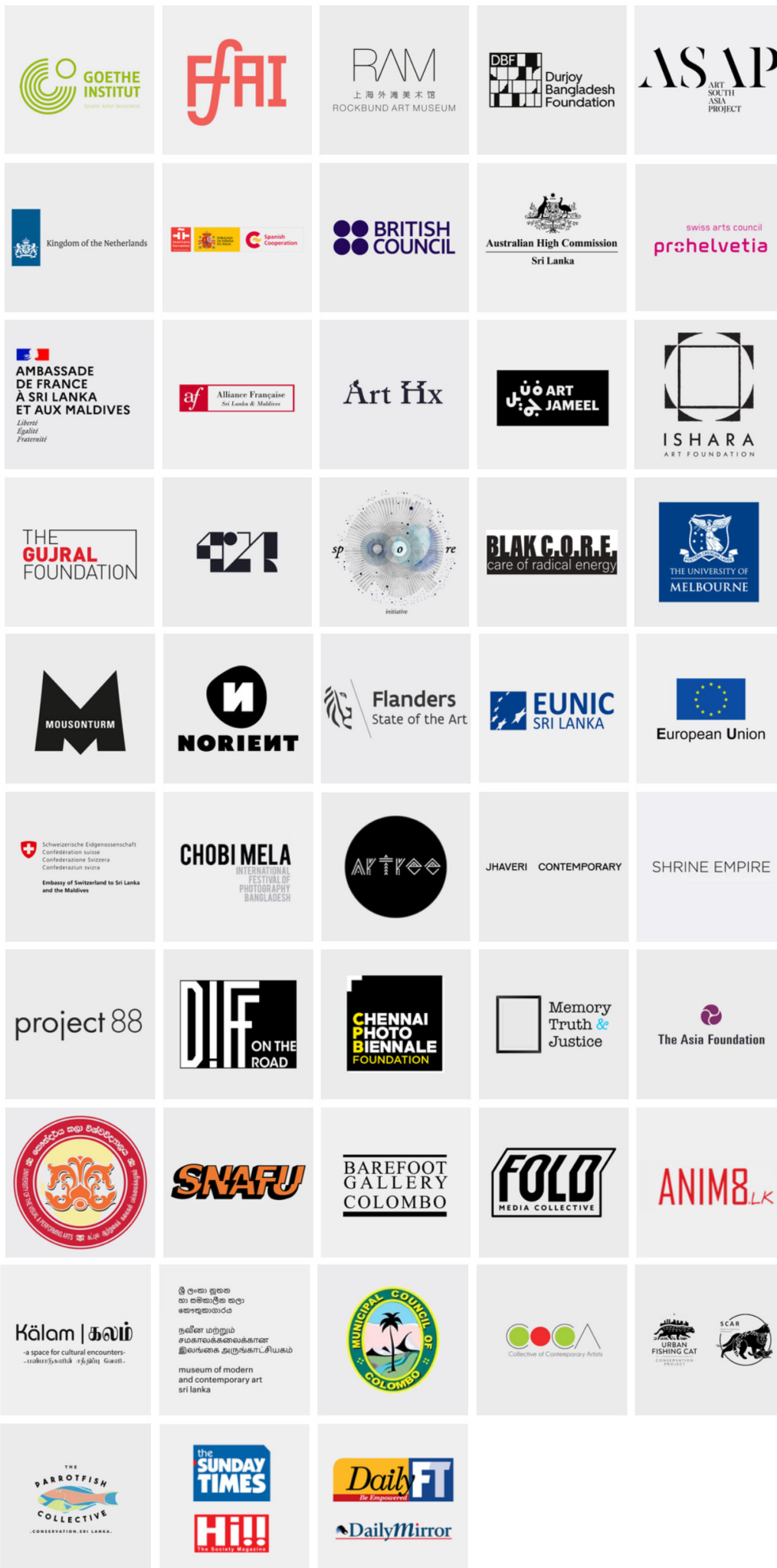
## ONGOING PARTNERS

Goethe-Institut  
Foundation for Arts Initiatives  
Embassy of Netherlands  
Embassy of Spain, Acción Cultural Española (AC/E)  
British Council  
Australian High Commission Sri Lanka  
Ambassade de France à Sri Lanka et aux Maldives  
Alliance Française de Kotte in Colombo  
Pro Helvetia New Delhi - Swiss Arts Council  
Art Jameel  
Ishara Art Foundation  
The Gujral Foundation  
421 Online, Abu Dhabi  
EUNIC Sri Lanka  
Delegation of the EU to Sri Lanka and the Maldives  
Embassy of Switzerland in Sri Lanka and Maldives  
Chobi Mela  
Jhaveri Contemporary  
Shrine Empire  
Project 88  
Barefoot Gallery Colombo  
FOLD  
Anim8  
Kālam  
Museum of Modern and Contemporary Art Sri Lanka  
Municipal Council Colombo  
Wijeya (Sunday Times, Daily FT, Daily Mirror)

## NEW PARTNERS

Rockbund Art Museum  
Durjoy Bangladesh Foundation  
Art South Asia Project  
Art Hx  
Spore Initiative, Berlin  
BLAK C.O.R.E.  
The University of Melbourne  
Mousonturm  
Norient  
KIOSK (Departement Cultuur, Jeugd & Media, Belgium)  
Artree Nepal  
Dharamshala International Film Festival  
Chennai Photo Biennale  
Memory, Truth & Justice  
The Asia Foundation  
University of Visual and Performing Arts, Colombo  
SNAFU Project  
CoCA, Collective of Contemporary Artists  
Small Cat Advocacy and Research (SCAR)  
Parrotfish Collective







# 9. Team



Colomboscope 2024 Team & Volunteers  
Photography: Isira Sooriyaarachchi

**Festival Curator:** Sarker Protick, Sheelasha Rajbhandari, Hit Man Gurung

**Artistic Director:** Natasha Ginwala

**Assistant Curator:** Vidhi Todi

**Festival Manager:** Shahdia Jamaldeen

**Festival Advisor & Coordination:** Jan Ramesh de Saram

**Visual Communications:** Asvajit Boyle & Nigel Perera

**Programs & Communication:** Marie Waarlo

**Festival Assistance & Volunteer Management:** Hana Siddeeqie,  
Rhian Paranavitana & Maleeza Nicholas

**Production & Logistics:** Thushara Nandanlal, Nishantha Hettiarachchi  
& Sonya Rajendran

**Technical Support:** Unique Sounds

**Installation Team:** Kamal Sanjiwa, Nishantha Hettiarachchi & Sonya Rajendran

**Exhibition Design:** Curatorial Team with Nishantha Hettiarachchi & Sonya Rajendran & team

**Translators:** Kaushalya Sendanayaka Arachchi, T. Jananthan & Chinthika Gunawardene

**Video Documentation:** Yashodha Suriyapperuma

**Photography:** Sanjaya Mendis, Isira Sooriyaarachchi, Sarker Protick, Ruvin de Silva

Organized and implemented by Fold Media Collective Initiatives (Guarantee) Limited.



