



Cinnamon

COLOMBO SCOPE

SHADOW SCENES

Conceptualized and Implemented by



EUNIC
SRI LANKA

Content

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Cinnamon Colomboscope 2015 returns for its third edition with the promise of upholding a rich tradition of having engaged with and examined Colombo through the eyes of artists, musicians, performers, writers and researchers. In 2013, Colomboscope examined *Identity* while in 2014 its theme was *Making History*. As Colombo's only festival dedicated to the arts in its multidisciplinary forms, this year's event widens its scope for analysis with the introduction of two parallel segments: a talks and literature programme *The City. Identity. Urbanity.* and a visual arts exhibition *Shadow Scenes*.

Cinnamon Colomboscope 2015 welcomes you to rediscover this city!

Message from Cinnamon Hotels and Resorts



Colombo as the capital city of the country lacks a vibrant annual event for the arts, despite being recognized internationally as one of the fastest growing tourist cities. Since Cinnamon has the largest inventory of Hotel rooms in Colombo, we felt that this was a definite need for the inbound tourists as well as for the locals.

Cinnamon is a brand that strives to redefine contemporary Sri Lankan culture, arts, entertainment and hospitality. As such we came on board as the Title sponsor for Cinnamon Colomboscope with a vision to elevate the event in the coming years.

Cinnamon Colomboscope will create an ideal platform for Sri Lankan artists and international artists to collaborate, resulting in an exchange of ideas and development of talent. The theme of urbanity and its effects on culture is a very timely and relevant theme for Colombo as it is experiencing rapid development. The EUNIC cluster in Sri Lanka comprising of the Goethe Institut, British Council and Alliance Francaise de Kotte will also ensure that the event is well organized and ensure its growth in the future through their international networks.

Ajit Gunewardene
President, Cinnamon Hotels and Resorts

Message from EUNIC

The Directors of the EUNIC cluster in Sri Lanka (European Union National Institutes for Culture) and the organizing committee of Cinnamon COLOMBOSCOPE 2015 would like to welcome all visitors to this year's exciting multi-disciplinary arts festival.

This is the third year of the festival, jointly initiated in 2013 by the Alliance Francaise de Kotte, British Council and Goethe Institute and which has attracted the support and participation of a growing number of European nations and local, regional and international artists since then.

This year, Cinnamon Colomboscope is built around an innovative visual arts exhibition featuring over 40 new and recent works, entitled 'Shadow Scenes' alongside a series of talks and discussions featuring renowned international authors and other prominent individuals on the theme of the city, urban life and urbanity. Ancillary events such as music, guided walks and culinary explorations supplement the main programme. The festival provides a platform for discussion and debate with an eclectic mix of authors, architects, artists, journalists, actors, directors, musicians, economists, business people, gourmards, political commentators, city planners and citizen historians and a visual extravaganza of two and three dimensional displays, physical, digital and performance exhibits.

Traditionally, the festival makes use of surprising locations and unusual spaces in the city which many may have not visited before. This year is no exception: the main venues will be the abandoned and 're-discovered' Rio Hotel in Slave Island and the nearby Masonic Hall in addition to venues provided by the title sponsor, Cinnamon Hotels. As Colombo enters a period of radical transformation, this is an appropriate time to celebrate its vitality as a capital city, its multi-cultural diversity, its rich and varied history and its intriguing future.

This is the first time that the festival has been co-financed by the EUNIC Cluster fund – as its first major cultural manifestation in Sri Lanka. Additional funding is provided by the principle stakeholders (the three European cultural institutes), The EU and other European nations, our title sponsor Cinnamon, the John Keels group and the long list of additional supporters and sponsors. We would like to thank them warmly for their contributions which have made the festival possible. Together we are putting Colombo onto the global cultural map and firmly establishing Colomboscope in the world's creative calendar.

Shadow Scenes

"*Pulvis et umbra sumus. (We are but dust and shadow).*" – Horace

Truth resides in the space of shadows. Yet, shadows tend to change form. The present is moving through us as a collective body and the past performs as a projection screen upon which a potential future casts long flickering shadows. Artistic efforts engage reality in forms of 'shadowplay'. Such that the visible world and its disclosed actuality is navigated through channels of the imagination and perception as social formations.

For the third edition of the multidisciplinary arts festival Cinnamon Colomboscope, the exhibition *Shadow Scenes* featuring 41 contributors from local and international visual arts practices converges a range of mediums from painting, installation, sound, to photography, film and performance. Most international artists are showcasing their works for the first time in South Asia, and even within the Sri Lankan context this exhibition presents a diverse set of inter-generational artists from across the country. Endemic politics across the North-South axis of this island and the world at large are actively re-considered within the framework of *Shadow Scenes* as an organic and temporary architecture of ideas and possibility.

The curatorial approach commences from the narratives and textures of historical experience that have characterized the Rio complex in Slave Island (Kompannya Veediya), since its inception in the mid-1960s. Rising from the shadows of Black July riots of 1983, the Rio has remained a 'living ruin' and a time capsule within the city's consciousness. However, it not only provides a mirroring from darker recesses of the war period but moreover, functions as a space from which to interpret an alternative future. From the topmost floor of the Rio hotel we observe the dynamic panorama of Colombo as a cartography of aspiration and strife—amidst daily tensions of urbanization, displacement and gentrification affecting a culturally and ethnically diverse community charged with an innovative spirit.

In drawing a connection with the Rio's continuing trajectory as a cinema, *Shadow Scenes* invites the artists to consider the erstwhile Rio hotel as a filmic plot in which each room is conceived as a 'scene' that blurs the lines between reality and fiction, as well as the linear construct of time in collapsing notions of history and futurity. A series of participatory, research-based, highly personal and socially responsive works take over the decrepit building, providing a uniquely crafted atmosphere with the city as a backdrop—closely foregrounding aspects of urbanization, colonial legacy, cultural identity and communal memory, while undertaking a cinematic reading of modernity as a resonant field of violence.

We are immensely grateful first and foremost to the artists of *Shadow Scenes* for accepting our invitation with a sense of trust and excitement; and further to the entire festival team as well as the key partnerships with EUNIC Sri Lanka and Cinnamon Hotels and Resorts; the friendship and support of Pro Helvetia, Polish Institute New Delhi, Embassy of Germany, Embassy of Italy, Embassy of Switzerland, Embassy of France in Colombo, the Gujral Foundation, International Alert, Adam Mickiewicz Institute, Theertha International Artists' Collective and Experimenter, Kolkata without whom our efforts could not have manifested into the outcome we present before you.

Let shadows tell their stories in the luminosity of a shared imagination and the intimacy of subjective experience.

Natasha Ginwala & Menika van der Poorten

Natasha Ginwala is a curator, researcher, and writer currently based in Berlin. She works internationally and with a research focus on South Asia.

Menika van der Poorten is a photographic artist, curator and arts manager based in Sri Lanka with a long history of involvement in the Arts.

SHADOW SCENES
Featuring:

Bani Abidi
Ruwangi Amarasinghe & Sunara Jayamanne
Sven Augustijnen
Kavan Balasuriya
Rathin Barman
Muvindu Binoy
Asvajit Boyle & Lalindra Amarasekara
Pradeep Chandrasiri
Clark House Initiative
Godwin Constantine
Pedro Gómez-Egaña
Liz Fernando
Camille Henrot
International Alert
Susanne Kriemann
Isuru Kumarasinghe
Janananda Laksiri, Slave Island
Danushka Marasinghe
Alexandra Navratil
Alek O.
Alain Parizeau & Shamalee de Silva Parizeau
Mahen Perera
Deborah Philip & Dhanushka Gunathilake
Agnieszka Polska in collaboration with Witek Orski
Pala Pothupitiye
Pakkiyarajah Pushpakanthan
Mahbubur Rahman
Jimmy Robert
Anri Sala
Thamotharampillai Shanaathanan
Lucy Skaer
Mika Tennekoon
Thavarasa Thajendran
Pradeep Thalawatta
Chandraguptha Thenuwara
Chinthaka Thenuwara
Thujiba Vijayalayan
Mariyathevathas Vijitharan
Hajra Waheed
Jagath Weerasinghe
Susanne M. Winterling

Rio Complex: Cinema and Hotel

In the midst of Colombo's business district lies a dilapidated yet beloved site—Sri Lanka's first 70mm TODD-AO cinema—The Rio, opened with much fanfare in 1965. This screening technology at the time was considered far superior to 35mm. It was the founder A. Navaratnam's dream to bring a highly sophisticated film experience to the island. The Rio became a seasoned fixture on the Colombo cinema circuit with exclusive premieres of international classics and popular releases, attended by the socially affluent as well as future political leaders. Some of the participants in *Shadow Scenes* recall watching several films on the massive screen. An early advertisement boasts of "living sound" in the air-conditioned premises and categorically reads: "This film will not be shown elsewhere in Ceylon." In contrast, today—the cinema has a much smaller audience, frequenting to watch 'vintage' reruns in what has turned into a worn-out yet alluring adult movie theatre.

In 1979, Navaratnam opened the 7-storey Rio Hotel, regarded as one of Colombo's first city hotels and frequented by business travelers, tourists and lovers in search of a well-located stay that also provided plush facilities, such as one might imagine, the Hotel's outdoor swimming pool area and the Eagle's Nest, a nightclub at the topmost floor. A panoramic view upon Colombo extends from there, continually forecasting the shifting horizon across decades: construction sites extending till the ocean limit; military infrastructure of the defense forces; Slave Island (Kompanna Veediya) as a densely migrant neighbourhood engaged in myriad informal businesses and a reminder of colonial presence; the richly decorated gopuram of the Sri Subramaniya Kovil, church and a mosque dwelling side-by-side and the incomplete yet domineering Lotus Tower, which performs as a sign of future development.

Just four years after its opening, the Rio Hotel was looted and partially destroyed by mobs during the Black July Riots of 1983. It has been closed ever since aside from few private residents and a small-time recycling business operating in the premises. Nature's forces have mostly reclaimed the charred remains.

Since 2014, the Rio complex has become re-activated through cultural initiatives, including a theatre production, art exhibitions, electronic music and subculture events. *Shadow Scenes* marks the first occasion to reveal the full extent of The Rio as an exhibition venue, grappling with the enduring legacy of the Black July riots alongside present-day dynamics of the city's complex desires and identity.

Natasha Ginwala and Menika van der Poorten
(with contributions from Jan Ramesh de Saram and Deborah Philip)



Ground Floor



Gr.1 Deborah Philip & Dhanushka Gunathilake

Nava Hall Camille Henrot

101 International Alert

102 Isuru Kumarasinghe

103 Janananda Laksiri

Cinema

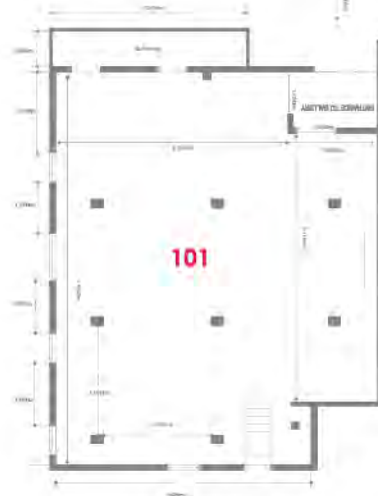
Anri Sala

Sven Augustijnen

Mahbubur Rahman

Jimmy Robert

1st Floor



2nd Floor



201 Chinthaka Thenuwara

202 T. Shanaathanan

203 Agnieszka Polska

204 A Jagath Weerasinghe

204 B Kavan Balasuriya

3rd Floor



4th Floor



5th Floor



- 501** Jimmy Robert
- 502** Alexandra Navratil
- 503** Muvindu Binoy
- 504** Thavarasa Thajendran
- 505** Mariyathevathas Vijitharan

6th Floor



7th Floor

- 601** Rathin Barman
- 602** Susanne M. Winterling
- 603** P. Pushpakanthan
- 604 A** Mahbubur Rahman
- 604 B** Hajra Waheed
- 605** Mika Tennekoon



SHADOW SCENES

Participants' Biographies



Bani Abidi: *Karachi Series-II* (Cinema), 2014. Courtesy of the artist and Experimenter, Kolkata



Ruwangi Amarasinghe & Sunara Jayamanne: *A Journey Through Time*, 2015, installation, courtesy of the artist

Bani Abidi

(b. 1971 in Karachi/lives and works in Berlin, Germany and Karachi, Pakistan)

Working across video, photography, installation and text, Bani Abidi uses chronicles of personal and social memory to examine the construction of identity as well as the notion of 'home' and regional difference as they relate to national belonging and state power. Her works pursue absurd, humorous and somewhat undetermined daily operations of individual lives amidst large scale bureaucratic and militarized structures in today's Pakistan.

In Funland - Karachi series II (2013-14) first presented at the 8th Berlin Biennale for Contemporary Art, Abidi explores

vignettes of the city of Karachi through its coastal life, gardens, burned down cinemas and a theosophical library. In the interplay of documentary and fiction the artist reveals present day forms of censorship and extremism against the backdrop of urban memory and communal history.

Recent solo and group exhibitions include the 8th Berlin Biennale for Contemporary Art, Kunstverein Arnsberg, dOCUMENTA 13, Experimenter in Kolkata, Baltic Centre for Contemporary Art, ZKM Center for Art and Media, Whitechapel Gallery and the 10th Biennale de Lyon.

Ruwangi Amarasinghe & Sunara Jayamanne

(b. in 1991 and 1987 in Colombo / live and work in Colombo, Sri Lanka)

Ruwangi Amarasinghe and Sunara Jayamanne are Colombo-based artists working at the intersection of painting, street art and installation. Ruwangi also maintains her practice as an illustrator and graphic designer, while Sunara develops handcrafted jewellery and clothing, additionally performing as a DJ focused on genres of contemporary electronic music. They are both members of the audio-visual collective Bang Bang and recently participated in the Alchemy 2014 festival held at Southbank Centre, London.

In collaboration with Indula Amarasinghe, a trained engineer the duo present *A Journey through Time*, which aims to capture the mutating landscape surrounding the Rio complex as a sentient cartography. Using a purpose-built kinetic apparatus shaped as an helix structure, the walls become projection sites to map historical events and a changing urban horizon. The spectator is invited to shuttle across these dynamic scenes engulfing the city's realities at an accelerated pace. Within this installation work, time is plotted not simply as a linear progression of events but rather as a cyclical phenomenon.



Sven Augustijnen: *Spectres*, 2011, video, courtesy of the artist and Auguste Orts, Brussels

Sven Augustijnen

(b. 1970 in Mechelen/lives and works in Brussels, Belgium)

Sven Augustijnen focuses on historiography and the way stories, images and fiction become part of our constructed reality and history. Challenging the medium of documentation his films, publications and installations combine research-based evidence with a storyteller's narration forcing the viewer to question the verity of information captured and transmitted through chronicles.

Fifty years after his assassination, Patrice Lumumba, Prime Minister of the newly independent Congo, is back to haunt Belgium. Through commemorations, encounters and a return visit, a top-ranking Belgian civil servant who was in Elisabethville on that tragic day of 17 January 1961 attempts to exorcise the ghosts of the past. To the sound of St John

Passion by J.S. Bach, *Spectres* (2011) plunges us into one of the blackest days of the Belgian Congo's decolonisation. An examination of the biopolitical body, this feature-length film exposes the fine line separating legitimisation and historiography and the traumatic question of responsibility and debt.

Augustijnen's solo exhibitions have been organized in institutions such as Kunsthalle Bern, WIELS Contemporary Art Centre, de Appel Arts Centre, Malmö Konsthall, and CCS Bard. His recent group shows include *The Power Plant* in Toronto and *CAPC* in Bordeaux. Augustijnen was awarded the Evens Prize for Visual Arts in 2011. He is a founding member of Auguste Orts, a Brussels based artist-run production and distribution platform.



Kavan Balasuriya: *Capital Complex*, 2015, acrylic, graphite and pastel on paper, 110 x 170 cm, courtesy of the artist

Kavan Balasuriya

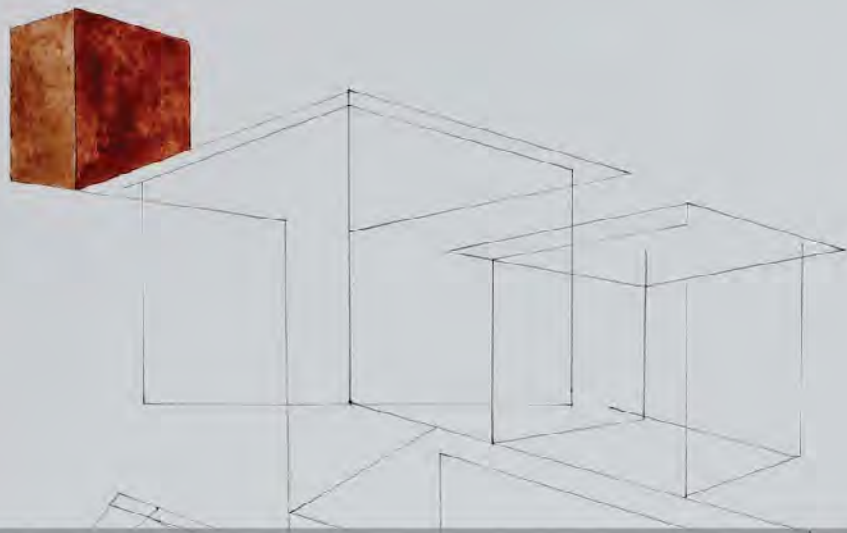
(b.1992, lives and works in Colombo, Sri Lanka)

Kavan Balasuriya is a visual artist engaging the process of drawing in multifold ways, often through labyrinthine creations that borrow from technological and scientific history, yet also generate a hallucinatory effect. And, at other times his drawings pursue a minimalist trajectory that bring colour and form to their basic elements.

In his current practice, Balasuriya has extended his approach to delve into the minutiae of daily struggle and the *longue durée* of architectural and colonial modernity in Sri Lanka. His work *Capital*

Complex and other drawings at *Shadow Scenes* bears a sublime aesthetic in charting the oscillatory nature of urban life and an underlying neuroses surfacing in processes of gentrification, xenophobia, a re-invention of cultural life and the insatiable appetite of capital.

Balasuriya completed a Bachelor's Fine Art course at the Central Saint Martin's College of Art & Design in London, UK. Kavan recently concluded his first solo exhibition at Ruby's Studio in Colombo, in April 2015.



Rathin Barman: *Documentation of Architectural Reconciliation (Note 3)*, 2014, Brick dust and ink on paper, 11 x 10 in (1–12). Courtesy of the artist and Experimenter, Kolkata

Rathin Barman

(b. 1981 in Tripura/lives and works in Kolkata, India)

Over the last few years, Rathin Barman has been interested in interventions across varied urban spaces. In the meeting of architecture and memory, the artist conceives modes to connect with the built environment and social fabric of a city.

Through his insightful works ranging from sculptures, drawings, and placements of found objects as context-responsive installation, Barman highlights the plane of illusion and reality via concrete gestures, attempting to redefine modern spaces - both visually and conceptually. To him, the city is a political phenomenon, reflecting incompatible ideologies and socio-economic points of view. In exploring collective memory as well as the urban sprawl of Kolkata that entangles refuge, migration and

displacement, the artist navigates the complex question of development and human behaviour situated within this milieu.

Recent solo and group exhibitions include the 13th Biennale de Lyon, Experimenter in Kolkata, Dhaka Art Summit, Kochi-Muziris Biennale, India Art Fair, Gallery SKE, Nature Morte and sculpture displays at Frieze Art Fair in New York and deCordova sculpture Park. The artist has also participated in the Vancouver Biennale Residency in 2015.



Muvindu Binoy: *Molotov Cocktail*, 2015, digital collages, 6.53 x 23.39 in, courtesy of the artist

Muvindu Binoy

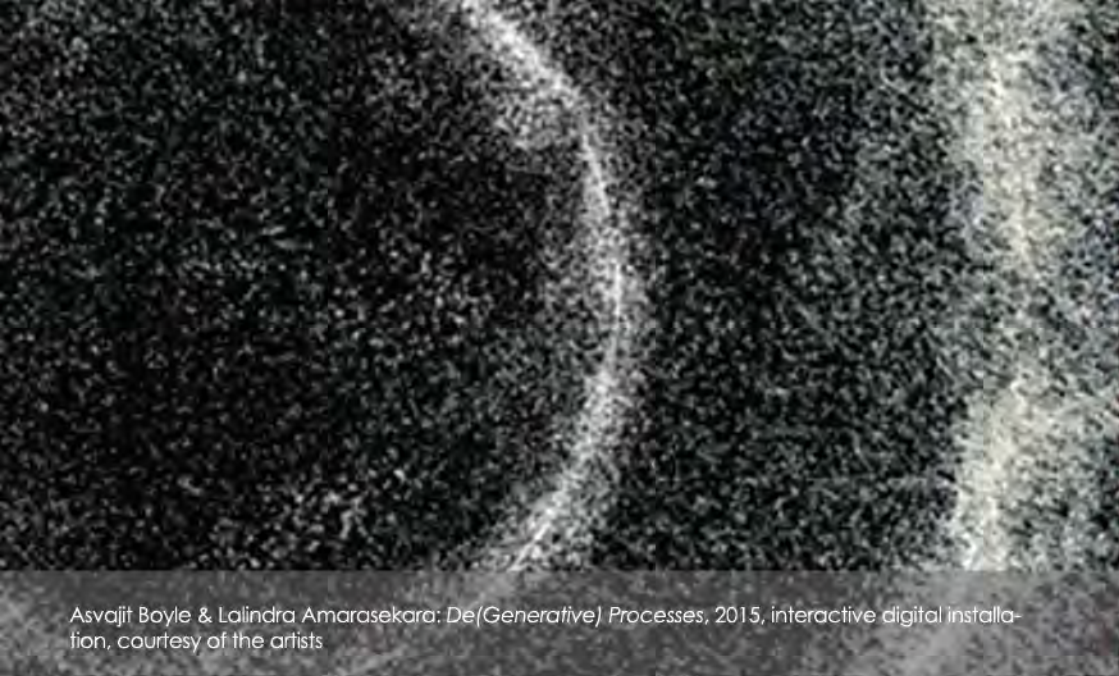
(b. 1989 in Colombo/lives and works in Sri Lanka)

Muvindu Binoy, also known as "Bo Seckid" is a visual artist, cinematographer and filmmaker. He is the founder and director of BoMeetsPixel Films and Minaacus. He began his directorial debut in 2010 with the film *Anthropocentric*, which was followed by *Disown* and an animation work entitled *The MOSH*.

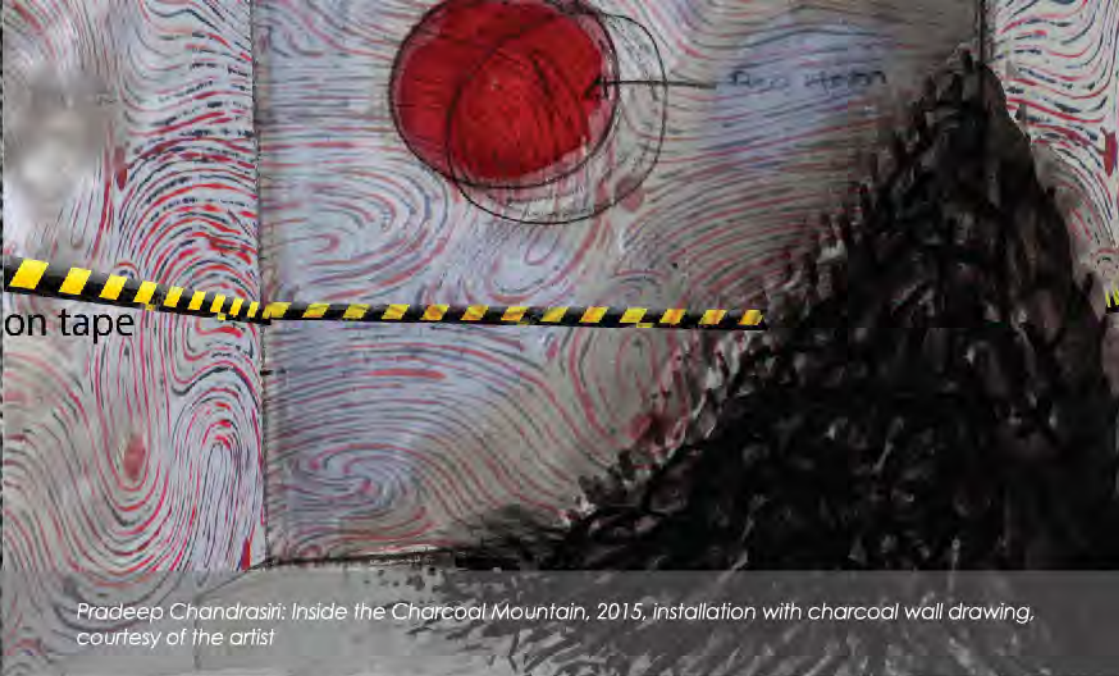
In his collage works entitled *Molotov Cocktail* at *Shadow Scenes*, Binoy reflects upon media archaeology as a steady stream of visuals from a fragmented world. Assembling Internet imagery together with references to

Black July as well as the decades of systemic terror in Sri Lanka, his pieces present Janus-like portrayals of fact and fiction as two interrelated sides of a story, amidst a suite of distorted figurations and apocalyptic nightmares.

Binoy's short film *ARCTICA* (2011) was an official selection at the Nepal Cine Symposium and later won him "The Most Promising Filmmaker of the Year" at the Agenda 14 Short Film Festival (2012).



Asvajit Boyle & Lalindra Amarasekara: *De(Generative) Processes*, 2015, interactive digital installation, courtesy of the artists



Pradeep Chandrasiri: *Inside the Charcoal Mountain*, 2015, installation with charcoal wall drawing, courtesy of the artist

Asvajit Boyle &

Lalindra Amarasekara

(b. 1987 and 1983 in Colombo / live and work in Colombo, Sri Lanka)

Asvajit Boyle is a freelance graphic designer with a special interest in long-form design. Since 2008, he has designed and overseen the production of several publications, while also undertaking commissioned work collaborating with theatre repertoires, music and arts festivals, magazines, record labels and non-governmental organizations. As a composer of electronic music, Boyle's work is released on record labels worldwide. He is co-founder of the audio-visual collective, Bang Bang, and is founder and A&R Manager of Jambutek Recordings, the first Sri Lanka-based record label for underground electronic music.

Lalindra Amarasekara is a technologist, an entertainment designer and founder of the leading audio-visual solutions company, Cyber Illusions Studios. Deploying the most innovative techniques available in this field, he creates sensory experiences that cultivate unique collective environments while

enhancing individual experience across a range of mediums and artistic contexts. As a pioneer in video mapping and projection technology within Sri Lanka, Amarasekara has worked with commercial entities as well as cultural festivals.

At *Shadow Scenes* Boyle and Amarasekara render a specially crafted acoustic and visual scenario that draws from the legacy of the Rio complex, its neighbourhood as well as symbolic resonances that dwell upon abstract experience and emotional states. The city emerges as a surreal topography dynamically shifting with the audiences' engagement. Spectral remains of the Rio become animated in their early narrative of glamour and pleasure which later turned toward violent destruction. Through a transformative gradient of luminosity and sound this work alludes to spatial memory and a multitude of stories.

Pradeep Chandrasiri

(b. 1968 in Kandy / lives and works in Colombo, Sri Lanka)

Pradeep Chandrasiri is a visual artist whose practice is constantly focused on confronting past memories with contemporary experience. He is part of a group of artists in Sri Lanka who are associated with the art movement known as the '90s trend', which professed an ideological position in artistic production, becoming engaged with the broader social context.

The construction of selfhood in times of ethnic war and an autobiographical mode in visualizing recent Sri Lankan history shapes his approach to and practice of art.

Inside the Charcoal Mountain was first installed in 2007 for his solo exhibition at the Theertha Red Dot Gallery and is configured as a site-responsive work at *Shadow Scenes*. Here, Chandrasiri attempts to create an experiential realm in which past calamity and the human

will to oppose it meet. The fragile condition of hope and visceral signs of danger thus, unfold within the dramaturgy of Rio's chequered past.

Chandrasiri works extensively on theatre set design and production, and has won numerous Awards from National Theatre festival of Sri Lanka. He has exhibited both locally and internationally since 1998, including the Colombo Art Biennale 2014, Sethu Exhibition (2010-2012) at 1Shanthi Road and Red Dot Gallery, Art of Pradeep Chandrasiri (2007), Red Dot Gallery, Pitakotte, and Second Fukuoka Asian Art Triennial in 2002. He received the Commonwealth Art and Craft Award for Work in the Visual Arts in 2003. Chandrasiri is a founding and executive committee member of the Theertha International Artists' Collective.



Clark House Initiative: *La Chappelle/Kilinochchi*, 2015, Acrylic on Indian Linen, 15 m x 1.8 m, courtesy of Pisorwo, Prabhakar Pachpute, Amol K Patil, Rupali Patil, Poonam Jain, Sanjay Londhe and Sumesh Sharma for the Clark House Initiative



Godwin Constantine: *Shadows*, 2015, performance, courtesy of the artist

Clark House Initiative

(founded 2010 in Mumbai, India)

Clark House Initiative is a curatorial collaborative and a union of artists based in Bombay. Established in 2010 by Zasha Colah and Sumesh Sharma, it is located in a building that was formerly an office of pharmaceutical research, an antiques store, and the shipping office of the Thakur Shipping Company that had links to countries in the Middle East, Eastern Europe and Japan. Curatorial interventions in the space hope to continue, differently, these histories of internationalism, experiment and research.

Sumesh Sharma writes, "Clark House often finds itself in Paris, and when there we live in the vicinity of La Chappelle, the neighbourhood of Gard Du Nord. This locale is often the first resting place for people fleeing conflicts in Africa and Asia. A strange camaraderie envelops the groceries and shops that sell spices, liquor, meat and clothes from Sri Lanka, the Maghreb and Sudan." In considering

the itinerant patterns of war refugees and the political as well as aesthetic currents of internationalism, for *Shadow Scenes* the artists Pisorwo, Prabhakar Pachpute, Amol K Patil, Rupali Patil, Poonam Jain, Sanjay Londhe and curator Sumesh Sharma present a large-scale painting on Indian linen that references the practice of Sri Lankan artist Justin Deraniyagala self-consciously refracted through the socio-political lens of Picasso's *Guernica*, and therein observing Sri Lankan modernity in its expanse of racial violence. As motifs from both artists inter-cross in this phantasmal scene, it gains the perspectival character drawn from ancient Buddhist murals, while interrogating the realm of authorship and critical values of appropriation. Re-visiting Deraniyagala's oeuvre, 'an artist described as 'someone in war with his own life' renders a multi-located plot giving a dimensional life to past histories of the island as a dynamic current in the present.

Godwin Constantine

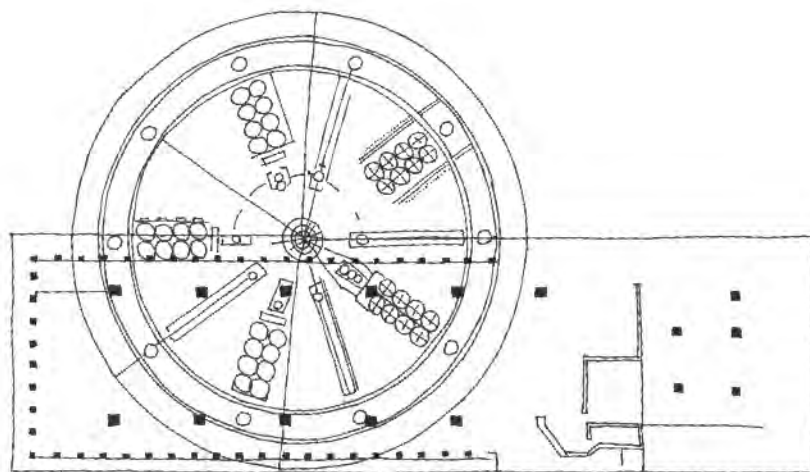
(b.1964 in Kandy/ lives and works in Colombo Sri Lanka)

Godwin Constantine has pursued training in Philosophy and the Social Sciences, working as a medical doctor in addition to maintaining a longstanding artistic practice which has included pioneering performance art in the Sri Lankan context through his work *Broken Palmyra* in 1994. Constantine's practice expands the medium through working with installation as well as painting.

Constantine will engage the Rio complex through a performance taking place across the space, transgressing its layout in a choreographic mode. In treating the newspaper as a daily archive and a form of apparel that shapes personal identity, the artist investigates the unstable char-

acter of what is stated as truth or fact. By way of a subjective reading and participatory framework, the performance considers the role of interpretation and intuition as key components of our sensibility and engagement with the outside world. The body appears as a site of inscription within the social dramaturgy of this exhibition venue.

His recent group and solo exhibitions include the *Theertha Performance Platform* (2015), *Beware: Wet Ink* (2014), *Lionel Wendt Gallery, War & Peace: Visual Narratives from Contemporary Sri Lanka* (2013), *Lionel Wendt Gallery, Unity in Diversity* (2013), *Serene Gallery*, and *Colombo Art Biennale*.



Pedro Gómez-Egaña: *The Vimana Kirnaavarta Observatory*, 2015, courtesy of the artist

Pedro Gómez-Egaña

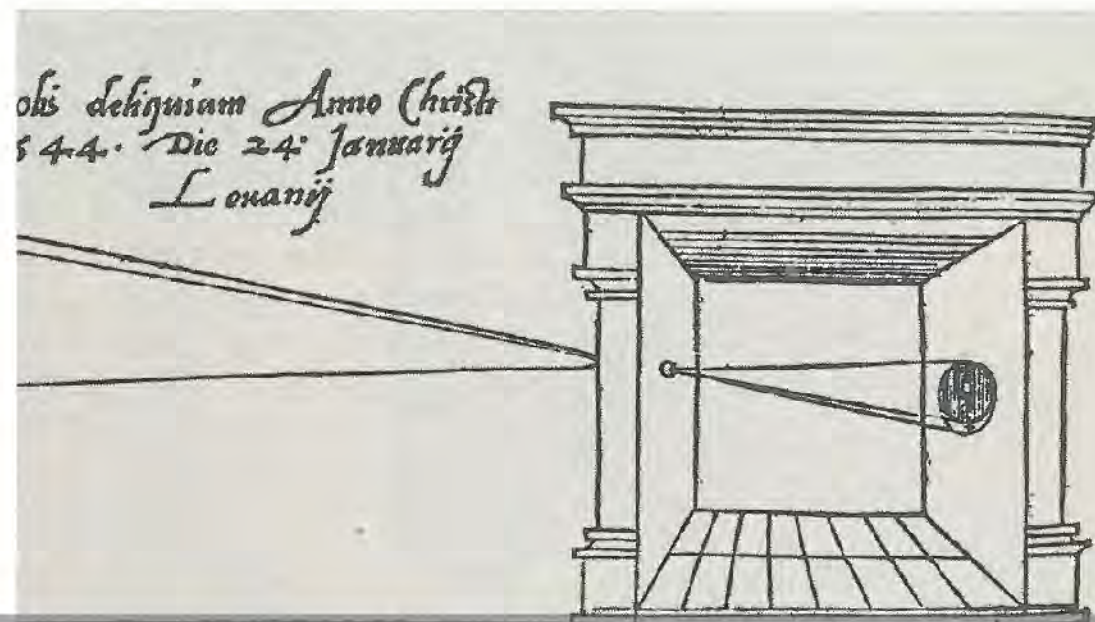
(b. 1976 in Colombia/lives and works between Copenhagen, Bergen, and Bogotá)

Trained both as a composer and visual artist, Pedro Gómez-Egaña's practice expands across performance, sculpture, video, installation, and sound works. Central to his artistic approach is the performative aspect of sculpture, which he presents in the form of dynamic, animated objects or as seemingly haunted environments.

The artist creates carefully staged scenarios and purpose-built spaces in which the audience is exposed to questions around the significance of temporality at the intersection between technology and culture. As in the case of *The Maelstrom Observatory* visitors find themselves in a small shed dated to the eighteenth-century, to experience an audio-visual kinetic journey based on Edgar Allan Poe's short story *A Descent into the Maelstrom* (1841). Although the performing machines have an inherent handcrafted, even bricolage-like

appearance, through these lo-fi structures the artist is able to look at time from a mechanistic perspective. For *Shadow Scenes*, Gómez-Egaña responds to the Rio Complex as a launch pad. *The Vimana Kirnaavarta Observatory* creates an ambient experience bringing together elements of local geo-history, cosmological fiction, and mechanic transmission altering our experience of the immediate horizon.

Gómez-Egaña's installations and performance-based works have been staged at various art events such as the Bergen Assembly, Performa 13 in New York, La Kunsthalle Mulhouse – centre d'art contemporain, and the Brussels Biennial. His major solo shows include *Knipsu*, Bergen and *Casas Riegner* in Bogotá.



Liz Fernando: *I need darkness to see light*, 2015, Installation, photography and pinhole projection, courtesy of the artist

Liz Fernando

(b. 1982 in Berlin, Germany / lives and works in Colombo, Sri Lanka and Hannover, Germany)

Liz Fernando is a visual artist and photographer of Sri Lankan descent, whose childhood and education was carried out in Europe. She is a graduate from the LCC BA photography programme at the University of Arts, London. While developing photographic works that emanate from her biography, ancestral lineage and archival research, Fernando simultaneously surveys the conceptual history of this medium and its expanded formats through book and installation settings.

Employing the theory of optics and continuing her interest in traversing with the lens across private spaces, the artist turns the erstwhile hotel room of Rio complex into a camera obscura installation. The wider surroundings beyond the

room's intimacy are thereby captured as inverted pools reflecting upon the rapidly altering city view and the repressed memories of Black July. The artist configures the role of memory as a 'living document' in the present.

Fernando's work has previously been exhibited at Tate Modern, London and her highly acclaimed project *Trincomalee - My father's stories and the lost photographs* features within the permanent collection at the World Bank Headquarters in Washington DC. Recent exhibitions include the Colombo Art Biennale 2014, *Serendipity Revealed* (2014) at Brunei Gallery, SOAS, London and *Imprint of Lovers* (2015) at Theertha Red Dot Gallery.



Camille Henrot: *Le Songe de Poliphile/The Strife of Love in a Dream*, 2011, video, 11 min 40 s
Courtesy of the artist and kamel mennour, Paris © ADAGP Camille Henrot

Camille Henrot

(b. 1978 in Paris, France/lives and works in New York, USA)

Camille Henrot works across mediums of film, drawing, sculpture and architectural display, often in combination, by performing as a kind of analogue editor drawing upon materials from scientific, archaeological, popular culture and cosmological spheres. The artist has described her working method as "a form of personal anthropology", through which she observes the migration of forms across knowledge structures as well as mythological circuits that animate the world's coming-into-being.

In *The Strife of Love in a Dream* (2011), Henrot pursues the snake as a symbolic motif across faith and ritual systems in India as well as the dark world of industry,

death and pharmakon as 'remedy' and vice. The cinematic delirium rendered through human and non-human protagonists within this film bears the texture of a gothic fiction.

For her exceptional approach drawing Art towards Anthropology and scientific research Henrot was the recipient of the Smithsonian Artist Research Fellowship in 2013. Following which, she was awarded the Silver Lion at the 55th Venice Biennale. Her work was also showcased at the Chisenhale Gallery, the New Museum, the Centre Pompidou, the Louvre, the Palais de Tokyo, Schinkel Pavillon in Berlin, Kunsthal Charlottenborg, among many others.

#myColombo

DE WAAS LANE

International Alert: Various contributors, film, installation, photography, drawing, courtesy of the artist and International Alert

International Alert

International Alert is an organization that works across the globe to prevent and end violent conflict. In Sri Lanka, they work with a large number of individuals and organizations from various backgrounds to promote peace-building efforts.

My Colombo is the collection of various studies that attempt to examine the changing nature of the city's spaces and inhabitants. The site of a beautification project catering to political and economic agendas, Colombo has become a contested space within which long-entrenched populations are now facing the serious implications of expansion and uneven development. Using

diverse approaches from the sphere of Human Rights, Arts, Grassroots Activism and Conflict Analysis, *My Colombo* attempts to bring these studies from an engaged perspective into an interactive space that allows for a critique of the city's burgeoning urbanization processes.

Artists and other contributors in this exhibit include Muvindu Binoy, Firi Rahman, Mathawaada Collective, The Picture Press, Abdul Halik Azeez, Minal Naomi, the Center for Policy Alternatives, Sharni Jayawardene, Malaka Pathamalal, Murad Mohideen, Instagram artists, Moratuwa University Dept. of Integrated Design.



Susanne Kriemann: *in girum imus nocte et consumimur igni*, exhibition view from 'Images That Speak', Presentation House Gallery Satellite, Vancouver, curated by Christopher Eamon in April 2015.

Susanne Kriemann

(b. 1972 in Erlangen/lives and works in Berlin, Germany)

Susanne Kriemann's practice interrogates the history of photography and often develops a self-conscious use of scientific as well as archival techniques within the realm of image-production. In her research, the artist has explored the significance of documentary in capturing natural as well as unnatural sites, while continually spatializing the act of reading. Her earlier works also engage the enduring trauma of twentieth-century Germany, with aspects of architecture and urban planning as repositories of communal memory, statecraft as well as individual consciousness.

In her project *RAY* (2013-14) which includes exhibited works, a publication and an online application, Kriemann examines a radioactive rock discovered

in the Barringer Hill Mine in Llano, Texas, in the late 1800s. The material and the mystical appear hand in hand, while the artist creates narrative loops through the archaeological layers of a single rock's history and its speculative life within the landscape of Art.

Kriemann's works were recently included in exhibitions at Museum of Contemporary Art Chicago; Arnolfini, Bristol; the Stedelijk Museum Amsterdam; at Kunstverein Braunschweig; at the Kunsthalle Winterthur; at CAG Vancouver; at KIOSK Ghent; the Künstlerhaus Stuttgart; the 5th Berlin Biennale for Contemporary Art; among others. In 2010, Kriemann was awarded the GASAG Art Prize and a solo exhibition at the Berlinische Galerie.



Isuru Kumarasinghe: *Untitled*, 2015, sound installation, courtesy of the artist

Isuru Kumarasinghe

(b.1987 raised in Kelaniya, lives and works in Colombo, Sri Lanka)

Isuru Kumarasinghe is a visual and sonic artist. As an experimental musician he incorporates electronic synthesis, field recording and acoustic elements across his projects. In practice-led research, Kumarasinghe has explored the linkages between sound, environment and the human nervous system from an aesthetic perspective.

Initiated in a self-taught solo practice at a young age, the artist has fostered collaborations with theatre and dance groups featuring artists such as Gayathri Kemadasa, Venuri Perera, Isaac Smith, Lakshman de Saram's Chamber Music Society, and the Theertha performance

platform. Kumarasinghe is currently a teacher at Musicmatters, Colombo.

In his electro-acoustic installation *Untitled* at *Shadow Scenes* a multi-layered soundscape treats the Rio building as an echo chamber, tying together the acoustic registrations of inside and outside as well as the diminutive and the monumental. The subconscious is evoked here as an aural field in correspondence with daily experience and the social environment. In amplifying the 'sonic life' of this venue, we are brought in touch with the setting from an individual sensory perception into a community-oriented milieu.



Janananda Laksiri: *History-Shadows*; 2015, installation, courtesy of the artist

Janananda Laksiri

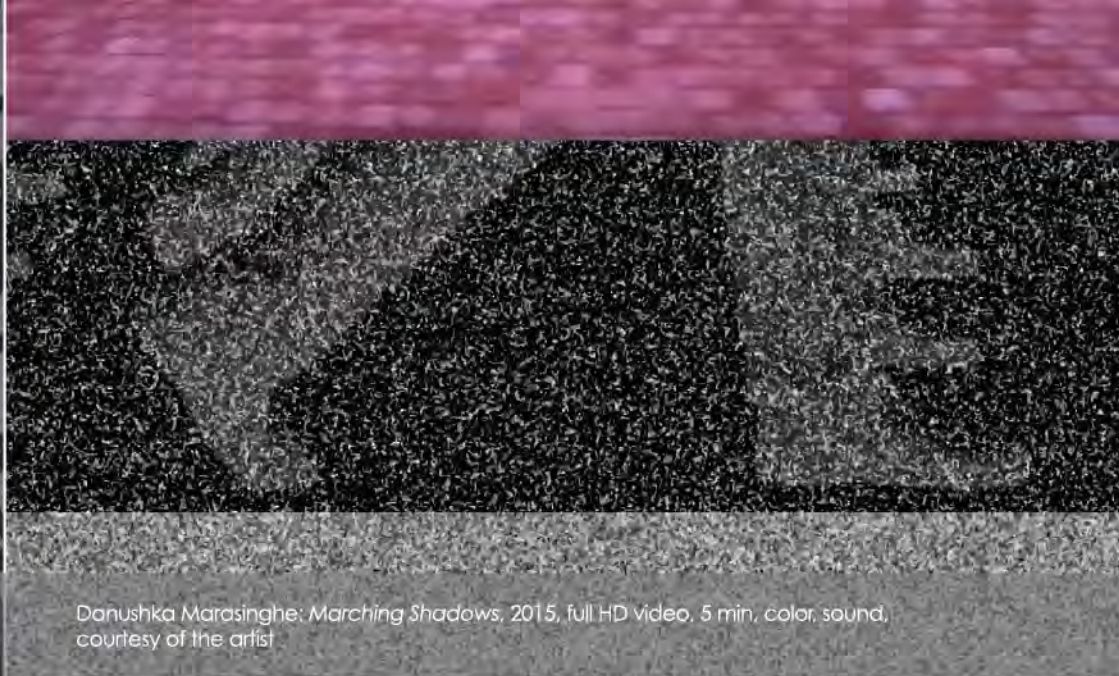
(b. 1979 in Mawathagama, lives and works in Ethul Kotte, Sri Lanka)

Janananda Laksiri's artistic works engage the realm of corporeal experience, exploring materiality in both real and digital terms. His experience in electronic media, graphic imagery and information technology has led to works that simulate the complex relations between human society and a technocratic world.

The artist's contribution to *Shadow Scenes* will facilitate entry into an altered dimension, which is menacing yet gripping. Working with spherical objects

in a darkened chamber, Laksiri subjects the space to oppressive shadows and subjective readings through site-specific drawing, installation and graphics.

In 2014, Laksiri contributed to many exhibitions such as the 3rd Colombo Art Biennale and *Beware: Wet Ink*, Lionel Wendt Gallery. He was also a finalist at the Signature Art Prize 2014, and has carried out community art projects and workshops as a member of the Theertha International Artist's Collective.



Danushka Marasinghe: *Marching Shadows*, 2015, full HD video, 5 min, color, sound, courtesy of the artist

Danushka Marasinghe

(b. 1985 in Negombo / lives and works in Colombo, Sri Lanka)

Working primarily with video in expanded formats, visual artist Danushka Marasinghe engages the moving image to reveal the entanglements between the lived environment, histories of violence, racism and surveillance culture. His animation and short films reveal a sense of poignancy, and at times irony, in their approach to darker recesses of the human condition.

In *Marching Shadows*, Marasinghe explores the condition of rapid urbanism through newly built pathways in the city juxtaposed with disturbing imagery of heavy boots reminding of a militaristic presence. In this haunting

scenography, the image turns into noise, a disturbed terrain that signals a continued discomfort in the post-war metropolis.

His recent exhibitions include *TIME is Love.8* (2015) at Zeta Art Center, Tiana, ARTPORT 2014 and 2015, New York/Valencia, *Serendipity Revealed* (2014) at Brunei Gallery SOAS, London, *Beware: Wet Ink* (2014) at Lionel Wendt Gallery. Marasinghe was nominated for Best Director in Experimental Film at the 2014 COINS Film Festival held in Colombo for his film *No Blood in the Sea*. He is currently pursuing research at the University of Kelaniya.

desiccate

ossify



Alexandra Navratil: *Silbersee*, video still, bw/sound, 2015, courtesy of the artist and Dan Gunn, Berlin
composition by Natalia Dominguez Rangel

Alexandra Navratil

(b. 1978 in Zürich/lives and works in Basel, Switzerland and Amsterdam, The Netherlands)

Alexandra Navratil's work draws from the territory of archival imagery, the history of cinema and its role in representation of 'truth' as well as the projection of phantom narratives. Her film installations, sculpture and print-based works are often crafted as labor-intensive and process-oriented forms that re-excavate darker states of modernity.

Shadow Scenes will premiere Navratil's film and print series *Silbersee*, continuing her ongoing investigations of the history of chemical production, their contamination effect on the environment and the material properties of photographic emulsion. The video consists of a sequence of photographs that were taken by Dr. Fred Walkow, a scientist at Agfa-Orwo in Bitterfeld, former East

Germany just before the German reunification. While searching for a substitute for the silver component of film, he became increasingly obsessed with photographing the lake contaminated in the course of coalmine industry and serving as a wastewater deposit for the surrounding factories.

In 2009 and 2012, Alexandra Navratil was awarded the Swiss Art Award, followed by the Manor Prize in 2013. Besides solo exhibitions at CCS Centre Culturel Suisse Paris, Dan Gunn Berlin, BolteLang Zurich, SMBA Stedelijk Bureau Amsterdam and Kunstmuseum Wintherthur, she has participated in various group shows in institutions, such as de Appel Arts Centre in Amsterdam and MUSAC in Léon.



Alek O., *Tangram: (Sea)*, 2015, stretched fabric from a parasol, 211 x 231 cm, courtesy of Frutta, Rome

Alek O.

(b. 1981 in Buenos Aires, Argentina/lives and works in Milan, Italy)

The act of engaging with everyday objects and motifs that are eventually transformed into artistic works is significant to Alek O.'s practice. In re-using a variety of ubiquitous products from broken window panes to worn-out sweaters and found gloves, the artist creates a social canvas from the textures of things – lost and recovered. Her installations assume self-conceived forms of geometric abstraction and minimalism.

For *Shadow Scenes*, the artist has assembled a range of canvases from beach towels and parasols faded by

sunlight yet bearing personal memories and subjectively marked surfaces.

Besides various solo, group exhibitions and collaborations with galleries located in Italy, France, Belgium, Berlin and the United Kingdom, Alek O. has exhibited widely in the institutional and biennial context, including the Triennale di Milano, Arts Santa Mónica in Barcelona, Museo d'Arte Contemporanea di Villa Croce in Geneva, the Museo di Capodimonte in Naples, the Prague Biennale, Castello di Rivoli in Turin, and the National Gallery in Tirana, among others.



Alain Parizeau & Shamalee de Silva Parizeau: *That Uncle*, 2015, mixed media installation, courtesy of the artists



Mahen Perera: *Untitled*, 2015, site-responsive sculpture, courtesy of the artist

Alain Parizeau & Shamalee de Silva Parizeau

(b. 1980 in Montreal, Canada and 1984 in Colombo / live and work in Colombo, Sri Lanka)

Alain Parizeau is an educator, designer, artist and storyteller. Parizeau studied Multimedia at André-Grasset College - Montreal and at York/Sheridan University. Parizeau is currently leading the graphic communication design education at AOD International Design Campus.

Shamalee de Silva Parizeau is a Sri Lankan writer whose reportage and creative writing has been published in news media, as well as online platforms and public forums. She is a graduate of the University of Moratuwa and has also studied at the Academy of Design, Colombo.

That Uncle attempts to recreate an endearing yet slightly peculiar individual

that most Sri Lankans are familiar with: a middle-aged man one would have met as a father, a bachelor cousin, a better-avoided neighbour, or a crabby, knotted granduncle – all collectively known as 'uncles'. With attention to the amusing and heartbreaking details that constitute this character, the artists offer a glimpse into a moment of this character's life and the associations created around it. *Shadow Scenes* thus emerges as an eerie meeting place for a forgotten character that emerges into the foreground through a cautiously laid out scenography of everyday objects and memorabilia, adding a sensory charge of presence as well as voyeurism.

Mahen Perera

(b. 1977 in Colombo / lives and works in Colombo, Sri Lanka)

Mahen Perera trained in multi-disciplinary design at the National Design Centre in Colombo. He went on to pursue his BA in Fine Arts from the Lasalle College of the Arts, Singapore in affiliation with the Open University, UK. As a recipient of the prestigious Winston Oh travel award in 2007, Perera undertook a month-long residency in Prague.

The artist explores in-between aspects of materiality and the realm of detritus in society. Thus, engaging the conventional language of sculpture and expanding forms to unravel aspects of identity, communal memory and representation. In avowing the residual he negotiates between facets of absence and presence. Evocative of organic relics

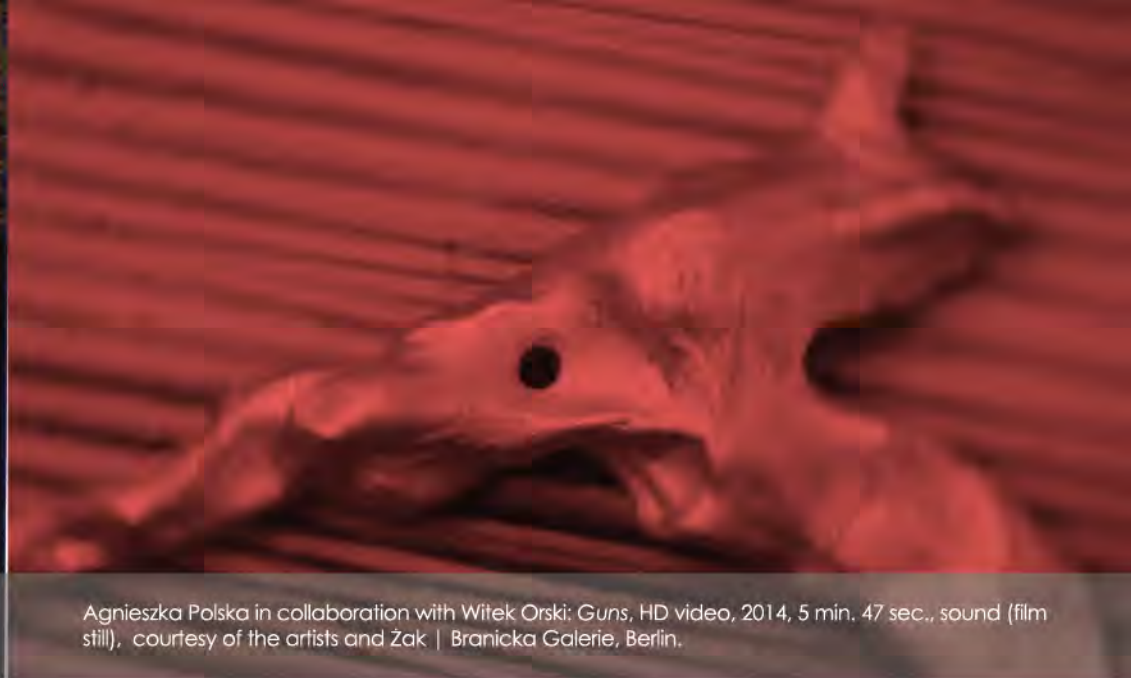
and archeological finds these works invite the prospect of ambiguity and investigation.

At *Shadow Scenes*, the artist conceives a set of sculptures, which are intuitively built as malleable forms that are bent, wrapped, burnt and stitched together. In a gestural sense they imply individual displacement, forgotten baggage and scarred entities choreographed in-situ at the Rio complex.

Perera's recent exhibitions include Colombo Art Biennale 2014, *Serendipity Revealed* (2014) at Brunei Gallery, SOAS, London. He has also shown work in South East Asia, namely Singapore and Vietnam.



Deborah Philip & Dhanushka Gunathilake: *Riots at the Rio*, 2015, 2015, video installation, courtesy of the artists



Agnieszka Polska in collaboration with Witek Orski: *Guns*, HD video, 2014, 5 min. 47 sec., sound (film still), courtesy of the artists and Żak | Branicka Galerie, Berlin.

Deborah Philip & Dhanushka Gunathilake

(b. 1988 in Colombo and b. 1982 in Kandy / live and work in Colombo, Sri Lanka)

Deborah Philip has pursued her education in the field of history with a focus on the colonial legacy of Sri Lanka and its impact on architecture, community, art history and living tradition. She frequently publishes online and in print media. At the last Colomboscope edition she was engaged with revealing past lives of the city through its Colonial buildings and an exploration of post-colonial identity formation.

Dhanushka Gunathilake is a Sri Lankan cinematographer and producer who is an alumnus of the Film and Television Institute of India (FTII), Pune. At present, he is also the head of the Digital Film Academy (DFA) of Sri Lanka Foundation. Gunathilake was cinematographer for the feature film *Thanha Rathi Ranga* (Between Yesterday and Tomorrow) directed by Nilendra Deshapriya, and was the associate cinematographer of

Darkness in the White Light directed by Vimukthi Jayasundara. He is the chief curator of the Colombo International Student Film Festival, a member of the organizing committee of the International Film Festival of Colombo and also lectures on film studies in Sri Lanka and India.

As their contribution to *Shadow Scenes*, Philip and Gunathilake have conceived a documentary film on the narrative of the Rio Cinema as an iconic setting for cinematic history in Colombo and its destruction as a hotel complex during the 1983 anti-Tamil riots. Their project documents official and unofficial accounts of this episodic history through first-hand testimony and personal experiences as well as by undertaking research in the Slave Island neighbourhood. Through this effort, an analytical and affective foray into a significant chapter of history is opened up to wider audiences.

Agnieszka Polska in collaboration with Witek Orski

(b. 1985 in Lublin, Poland/lives and works in Warsaw, Poland and Berlin, Germany)

Agnieszka Polska creates animated videos, films and print-based works, which complicate the nature-culture divide through aesthetic exploration of emotional states and stories across documentary and artificially rendered imagery. The material references she has engaged with range from an old gymnastics manual to German newspapers archived from the 1970s and avant-garde figures of Polish Conceptualism.

The installation *The leisure time of a firearm* presented at the exhibition *Shadow Scenes* departs from an episode that occurred during student protests in Warsaw in 1968. In the fear of students breaking in and misusing artillery exhibits within the Military Museum as 'real' weapons, the government gave an order to disarm all historic ammunition of

this collection. Inquiring, "Can the museum be treated as an arsenal?" Polska and Orski create a hallucinatory work premised upon this incident and extending into a contemplation of resistance and social imagination.

Polska has participated in several solo and group exhibitions, among them at the Istanbul Biennial, Nottingham Contemporary, Museum of Modern Art in Warsaw and Łódź, 21er Haus in Vienna, the Sydney Biennial, Palais de Tokyo, Contour Biennial, ICA London, KW Institute for Contemporary Art, Pinchuk Art Center and Centre for Contemporary Art Ujazdowski Castle. In 2013, she was nominated for The Future Generation Art Prize and was awarded both with the Polish Film Award and the Grand Prix Geppert Award.



Pala Pothupitiye: *Borukakul & Borukakul*, 2004, installation, 2004, 210 x 91 cm, courtesy of the artist

Pala Pothupitiye

(b. 1972, in Deniyaya/lives and works in Colombo, Sri Lanka)

Pala Pothupitiye's practice has extended from sculpture and drawing as a reflection upon the false divisions between art and craft, as well as continued tensions between ancestral tradition and colonial modernity. In working with his family legacy of dance from the Matara tradition of the low country and its allied artisanal modes, Pothupitiye attempts to negotiate with the violence of historiography and re-animate a subjective narrative of continuum across generational beliefs and communal aesthetics.

Shadow Scenes presents Pothupitiye's installation *Borukakul & Borukakul* drawing together the paradoxical forms of decorative stilts and prosthetic limbs revealing the parallel existence of the war as a site of bodily trauma and festive

tradition. Stilts are also used in a technique of fishing prevalent in Sri Lanka. While the false legs tell of explosive militarism, a disfigured body becomes mobilized through this appendage and survives as a memory fragment.

In 2010 Pothupitiye won the jury award of the Sovereign Art Asian Prize, Hong Kong. Recent exhibitions include *The Tale of Two Cities* (upcoming, 2015), Espace Gallery and Red Dot Gallery, Colombo Art Biennale (2014), *Serendipity Revealed* (2014), Brunei Gallery, SOAS, London, *Ancestral Dress + My ID* (2008), Theertha Red Dot Gallery, Colombo. In 2005, Pothupitiye was selected to participate in the third Fukuoka Triennial at Fukuoka Asian Art Museum.



Pakkiyarajah Pushpakanthan: *Burning Memories*, 2014-15, mixed media drawing, courtesy of the artist

Pakkiyarajah Pushpakanthan

(b. 1989 in Batticaloa, /lives and works in Batticaloa and Jaffna Sri Lanka)

Pakkiyarajah Pushpakanthan completed his Bachelor of Fine Arts in Art and Design at the University of Jaffna in 2014. He works across a range of mediums, including drawing, painting, installation, performance and video.

Pushpakanthan will present the series *Burning Memories* at *Shadow Scenes* exploring the ruins as a space in which to build communication and an image of futurity. Exploring the realm of emotion, the artist builds performative installations that develop organically, often using ephemeral material and staging a relational approach.

Recent exhibitions include *Seven Conversations* (2015) at Saskia Fernando

Gallery, *Open Edit: Mobile Library* (2013), Asia Art Archive, Hong Kong and *Raking Leaves*, Jaffna, The SAARC Artist camp and Exhibition of Paintings (2013), National Art gallery, Male, an exhibition featuring students from across the 35 national universities (2014), JDA Perera Gallery. Pushpakanthan was awarded "The best Creative Artist of the year 2013/2014 in Sri Lanka" conducted by the Ministry of Higher Education and an award at the Awarded as 1st place on national level Art competition for the memorial day of "60th Anniversary of the Universal Declaration of Human Rights" conducted by Human rights Commission, Sri Lanka. Currently, he is a temporary instructor in Art & Design at the University of Jaffna



Mahbubur Rahman: *Belongings* 30X63, Medium: charcoal on paper, 2015 courtesy of the artist



Jimmy Robert: *'It's not lame...it's Lamé'*, 2015 Archival ink-jet print, text on paper 29.7 x 21 cm (each) courtesy of the artist and Tanya Leighton Gallery

Mahbubur Rahman

(b. 1969 in Dhaka, lives and works in Dhaka, Bangladesh)

Mahbubur Rahman is one of the leading contemporary artists of Bangladesh working in performance, installation, painting and video. His works engage the lived realities and social history of East Bengal, while also evoking the body as a tool of personal agency and collective memory.

The film *My Both Hands* (2013) charts a trajectory from the mouth of a river into stories on labour, gendered spaces and the rise of fundamentalism. Further, the artist also creates a series of charcoal drawings entitled *Belongings* that recollect the Rio complex as an absurdist scenography and a player in the violent continuum across Sri Lanka's modern history. Dwelling upon textual and visual signs of the war period and the North-

South polarization besetting forces of antagonism as well as displacement.

In his practice, spanning over two decades, Rahman has showcased his works in solo and group exhibitions at institutions such as the Devi Art Foundation, Gurgaon; Alliance Française de Dacca; Chittagong Government Art College; Goethe-Institut Bangladesh, Dhaka; Kedai Kebun Gallery, Yogyakarta; Bangladesh Shilpakala Academy; the 54th Venice Biennale; the 5th and 14th editions of the Asian Art Biennial in Dhaka; Videozoom: Bangladesh; Gasworks Studio, London; Triennale India at the Lalitkala Academy, Delhi; 68elf e.V., Cologne.

Jimmy Robert

(b. 1975 in Guadeloupe, France/lives and works in Berlin, Germany)

Jimmy Robert's artistic practice articulates poetics of the body as a lexicon of gesture, space and historiography. Through his works, which are often ephemeral, durational and sculptural in character the artist re-negotiates the notion of aliveness in relation to language, the built environment, and behavioural patterns. Robert employs different forms of expression often blending photographs, collages, performances, super-8 films, objects, and publications.

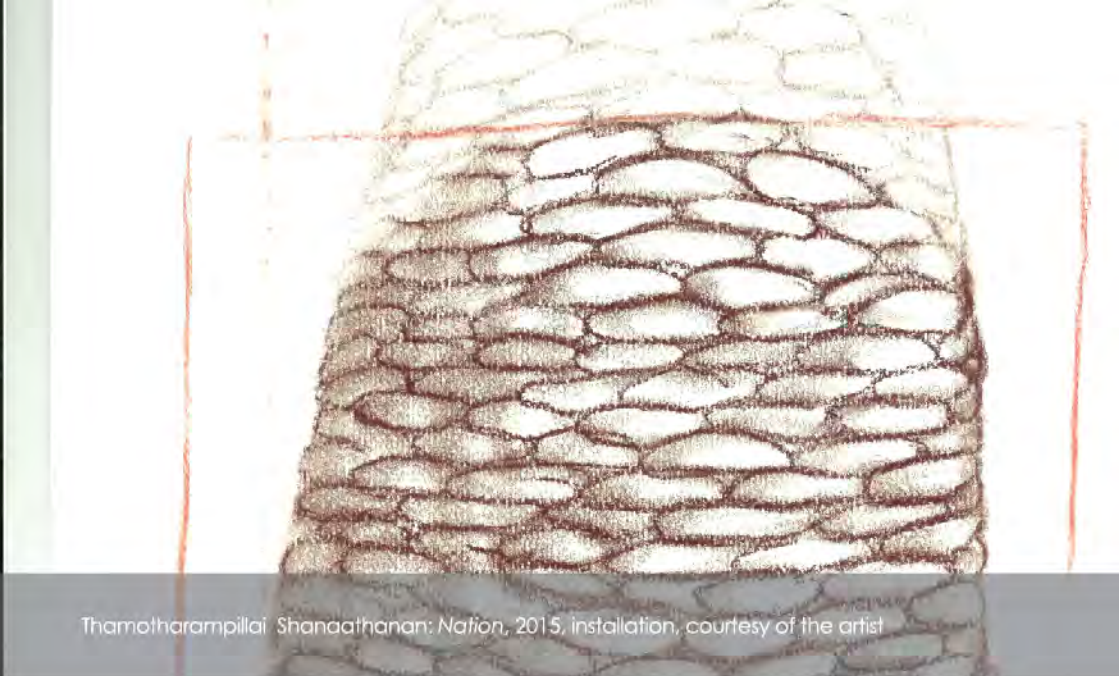
In his performance-based work audiences are made to develop awareness toward the way they move through space and how the artist's body is rendered as a signifier of material accumulation and loss. Robert's previous works have made reference to Fluxus

artists such as Yoko Ono, the New York based Judson Dance Theater as well as artist Jeff Wall. Through close readings of the avant-garde, sociality and movement as forms of knowledge, the artist produces an aesthetics of poetic resistance within the present-day.

In 2015, Robert had a solo exhibition at the Tanya Leighton Gallery and performed at the Migros Museum für Gegenwartskunst. Further exhibitions were held at institutions such as Museum M in Leuven; The Power Plant, Toronto; Museum of Contemporary Art, Chicago; the 5th and 8th Berlin Biennale for Contemporary Art; the 11th Dak'Art African Contemporary Art Biennale; Yokohama Triennale; and Gwangju Biennale. Robert was recipient of the Follow Fluxus-After Fluxus Grant in 2009.



Anri Sala: *1395 Days Without Red*, 2011, Single-channel HD video and 5.0 surround sound, 43 min 46 s. In collaboration with Liria Bégéja. From a project by Šejla Kamerić and Anri Sala in collaboration with Ari Benjamin Meyers, Courtesy of the Marian Goodman Gallery, New York and Hauser & Wirth © Anri Sala, Šejla Kamerić, Artangel, SCCA/2011



Thamotheampillai Shanaathanan: *Nation*, 2015, installation, courtesy of the artist

Anri Sala

(b. 1974 in Tirana, Albania/lives and works in Berlin, Germany)

Berlin-based artist Anri Sala's early film and video works reflect upon socio-political transformations within Post-Communism Albania through the lens of personal memory, modifications of the city and state machinery. His recent practice conceives of music as a pre-narrative device, spatial tool and mode of gestural articulation. Collaborating with soloists and orchestras, the artist approaches the aural imprint to address circumstances inscribed within emotional life and social history.

In his video *1395 Days Without Red* a thrilling choreography evokes one of the darkest events from post-Cold War European history, the siege of Sarajevo 1992–1995. A young woman is crossing

the infamous sniper zone of the targeted city, pausing between moments of death threat and breaths of relief to Tchaikovsky's 6th Symphony.

Recent solo exhibitions were held at Haus der Kunst, Munich; Louisiana Museum of Modern Art; Centre Pompidou; Irish Museum of Modern Art; Serpentine Gallery and Musée d'Art Contemporain, Montreal. Sala was awarded the Prix Gilles Dusein in 2000; the Young Artist Prize at the Venice Biennale in 2001 and the Absolut Art Award in 2011. In 2013, he represented France at the 55th Venice Biennial with *Ravel Ravel Unravel* and was the recipient of the Vincent Award (2014).

Thamotheampillai Shanaathanan

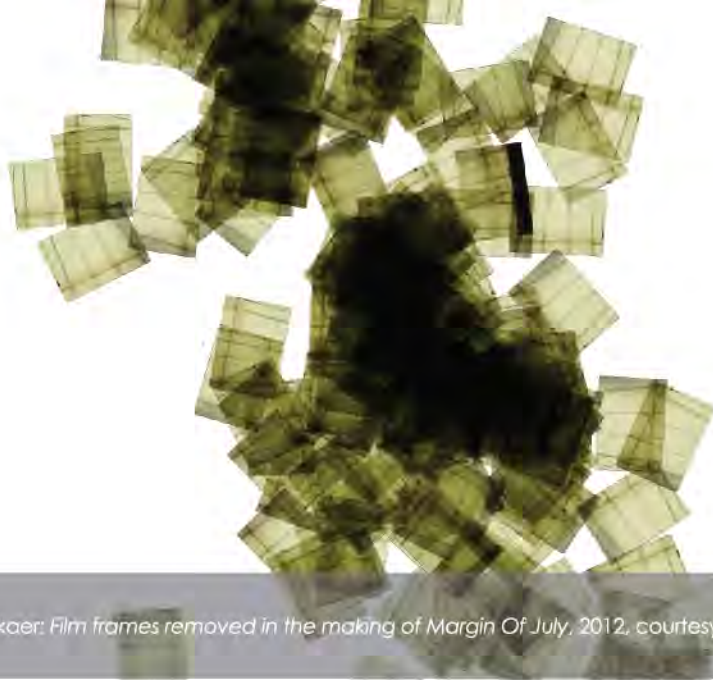
(b. 1969 in Jaffna / lives and works in Jaffna, Sri Lanka)

Working primarily in the medium of drawing and painting, Thamotheampillai Shanaathanan explores aspects of identity through historiography across constructs of ethnicity, violence and terrestrial belonging. His past work has explored the act of testimony and the role of witness through actively decoding spaces of dissent amidst a flagrantly nationalist state environment. The practice has engaged with destruction of ancestral homes, lived experience of the Tamil diaspora and the imaging of trauma.

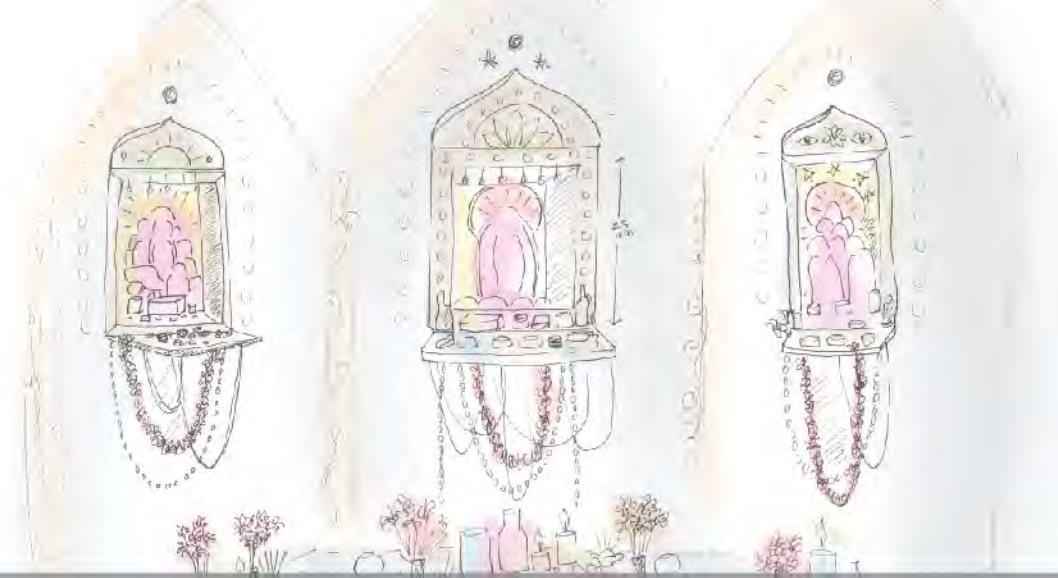
At *Shadow Scenes* the artist presents a large site-responsive installation entitled *Nation* built with sand bags that remain signifiers of militaristic operations in Sri Lanka. Indexical to war the structure fills out the room and thereby performs as a space of blockage—in the mode of army bunkers and checkpoints. Through this work Shanaathanan challenges authoritarian ideals of a nation space

and its rhetoric.

Shanaathanan has completed his PhD in Art History at Jawaharlal Nehru University, New Delhi and is a lecturer at University of Jaffna. In 2004 he facilitated the art exhibition *A History of Histories* that brought together Sri Lankan artists from the North and South for the first time in 50 years. Recent solo exhibitions include *Dis/Placement* (2014) and *Mismatches* (2011) at Saskia Fernando Gallery, Colombo. Recent group exhibitions include *Non-Aligned* (2011), Barefoot Gallery, Colombo, *Border Zones, New Art Across Cultures* (2010), Museum of Anthropology, Vancouver and *The One Year Drawing Project Exhibition* (2009-10) at APT, Queensland Art Gallery, Australia, SAVAC, Toronto, Canada and Devi Art Foundation, Gurgaon. He has conceptualized the book project *The Incomplete Thombu* (2011) commissioned and published by Raking Leaves.



Lucy Skaer: *Film frames removed in the making of Margin Of July*, 2012, courtesy of the artist



Mika Tennekoon, *Devotion*, 2015, installation and found objects, courtesy of the artist

Lucy Skaer

(b. 1975 in Cambridge / lives and works in Glasgow, Scotland, UK)

The sculptural, filmic and paper-based works of Lucy Skaer bring together the role of perception as conceptual device and the staging of materials through acts of historical re-interpretation. In the artist's words she remains interested in "the movement of images", and hence it is through transformations between 'the real' and the likeness, as well as a sublime approach toward found objects that the artist manifests arresting compositions revealing disparate states of life, memory and absurdity.

For the exhibition *Shadow Scenes*, Skaer will present *Margins of July* (2012), a video installation recalling the fractured memory of a 35mm Kalee projector from an abandoned cinema in Leeds,

England. Within the material conditions of this work celluloid appears as a spatial environment encoded by the temporality of a blind spot.

For her solo exhibitions at Fruitmarket Gallery Edinburgh and Kunsthalle Basel, Skaer was nominated for the Turner Prize in 2009. Further solo exhibitions include institutions, such as the Musées Gallo-Romains, Lyon; Tramway Glasgow; Sculpture Center, New York; and Kunsthalle Wien. Skaer participated in group shows at the Tate Britain, The Renaissance Society in Chicago, The Metropolitan Museum of Art, Centre Georges Pompidou, the 5th Berlin Biennale for Contemporary Art, the Venice Biennale, and the Whitechapel Gallery.

Mika Tennekoon

(b. 1985 in Colombo / lives and works in Colombo, Sri Lanka and Santiniketan, India)

Mika Tennekoon is a visual artist, illustrator and photographer. She has recently joined the printmaking department at Visva-Bharati, the university founded and premised on the philosophy of Rabindranath Tagore. Previously, Tennekoon has coordinated Galle Literary Festival workshops and been involved in Colombo Fashion Week. Her works are often intricately designed collages and patterned works using archival materials as well as found objects as base surface. Exploring a world of imaginary creatures, private memory and sublime

Follow Updates on forces, the artist investigates reality through the lens of fiction.

In *Devotion* at *Shadow Scenes* the artist

pursues an encounter that consists of building a personal world where social ties are navigated across city and countryside, through alienation, exposure and loss of identity. Structured as microcosms of visual experience, she explores the notion of faith as a spiritual practice in knowing oneself and becoming externalized as public rituals of a built culture.

Tennekoon's work has been exhibited in London, Vietnam and Colombo. Recent exhibitions include *The Melting pot festival* (2014), *Ho chi Minh City, HOME* (2012), *Mediated* (2012), *Paper Canvas* (2011) at Saskia Fernando Gallery, Colombo and *Temporary Permanence: Contemporary Art from Sri Lanka* (2013), XVA Gallery, Dubai.



Thavarasa Thajendran: *Black, White & Grey*, 2015, collage and painting, courtesy of the artist

Thavarasa Thajendran

(b. 1987, lives and works in Jaffna, Sri Lanka)

Thajendran is a visual artist based in Jaffna, where he trained and current teaches at the Art and Design unit in University of Jaffna. The line performs as a primary figure in his works extending to a consciousness around colour beyond its formal logic. Thajendran has researched the works of Sri Lankan artists such as K.M.Adimoolam, Justin Deraniyagala and Jagath Weerasinghe from a practice-oriented perspective. Maintaining an interest in poetry, he has also designed book covers for poetry collections interrelating the written word with visual gesture.

The artist participates in *Shadow Scenes* through a series of drawings, paintings and collages exploring the Rio complex in its material configuration as a gray zone and a temporal museum of darkness. The flames that ignited the building,

and left behind blackened areas provoke the artist to consider the character of ash as more than a remnant. Thus, Thajendran explores mythological narratives where death and burning have several connotations and consequences. In relating to this charred landscape, he brings a surrealistic and poignant take on the narrative of Black July. Further exposing current realities where financial capital acts as an ultimate gray area and infiltrating agent.

Recent exhibitions include, *Celebrating the beauty of diversity* (2013), Casa Serena Gallery, Colombo, *Open Edit: Mobile Library* (2013), Asia Art Archive, Hong Kong and *Raking Leaves*, Jaffna, Exhibition of Jaffna painters, Kalaamutam Gallery, Jaffna. Thajendran has also designed commissioned mural pieces since 2012.



Pradeep Thalawatta: *Unfilled*, 2015, installation with damaged vehicle side mirrors, courtesy of the artist

Pradeep Thalawatta

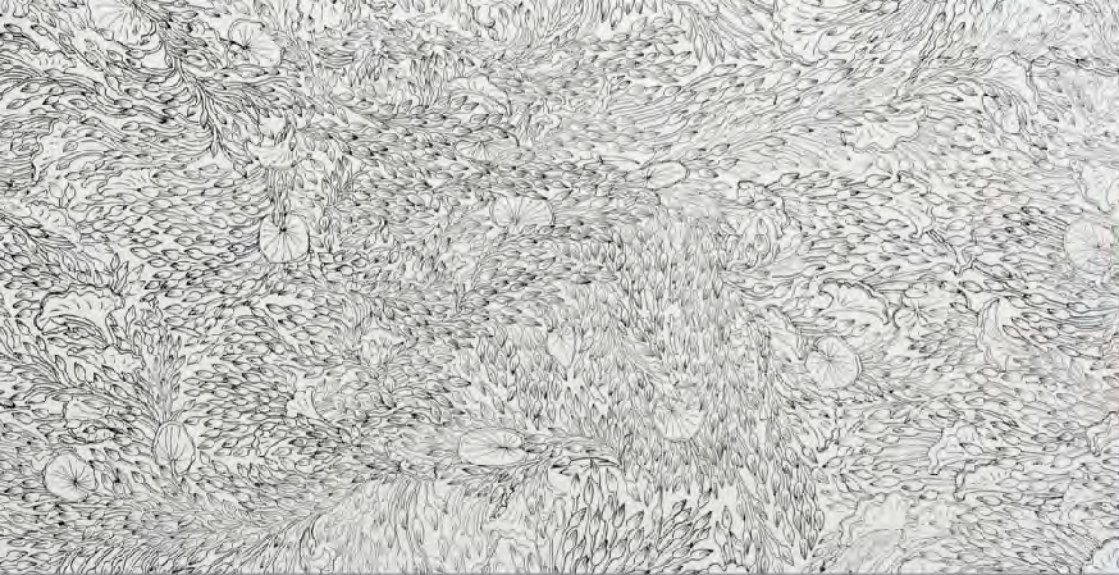
(b. 1979 in Ratnapura / lives and works in Lahore, Pakistan and Colombo, Sri Lanka)

Pradeep Thalawatta's practice is located at the crux of urban scenarios, which involve infrastructural connectivity, mass production, popular tradition and industrial materiality. Through a subjectively construed performative as well as research-oriented practice, Thalawatta delves into these timely subjects with a sense of ironic humour and subversion. The city is rendered as an obstacle course for the aspiring individual and the artist-as-trickster. While also providing an unassuming audience and raw material for the creative process and even, provocations in daily environments.

At *Shadow Scenes*, Thalawatta continues his investigation of public space and an object of mass culture - damaged

sideway mirrors of vehicles. Challenging the ubiquitous through repetition and eventually, transgression. Through sculptures and installation, the artist surveys the embodied life of objects, the city and post-war development.

Recent exhibitions include, *South by South East* (2015), Osage Gallery, Hong Kong, Colombo Art Biennale (2014), and *City Circle* (2011), installation at 1.Shanthiroad studio. The artist was awarded the Madanjeet Singh Scholarship Award by South Asia Foundation to pursue his BFA and MFA at Beaconhouse National University, Lahore. He has taught at the University of Jaffna.



Chandraguptha Thenuwara: *Lotus*, 2015, installation, courtesy of the artist

Chandraguptha Thenuwara

(b.1960 in Galle/lives and works in Colombo, Sri Lanka)

Chandraguptha Thenuwara is a leading Sri Lankan artist who obtained part of his artistic education in the former Soviet Union. As part of the 90s' generation, he has remained active plotting ties across troubled political realities and the social imagination through the ongoing ethnic conflict and civil strife in Sri Lanka. In his drawings and installations key motifs have continuously surfaced that challenge the dominant power paradigm and its grammar of operation.

In *Lotus Zone* the artist continues to investigate the notion of camouflage amidst visible and invisible realities of post-war Sri Lanka across urban development, embedded violence and the rhetoric of victory. In the continual re-shaping of the

present, these works grasp acts of individual and collective consciousness.

Founder of the Vibhavi Academy of Fine Arts, an artist-run alternative art school, Thenuwara currently serves as a senior lecturer and head of department of History and Art Theory at the University of the Visual and Performing Arts, Colombo. Recent solo exhibitions include *Electric Chair for Sale* (2015), Lionel Wendt Gallery, Colombo, Chandraguptha Thenuwara (2015), Saskia Fernando Gallery, Colombo, *Monotony* (2014) and *Beautification* (2013), Lionel Wendt Gallery. Public monuments include the Seeduwa monument to the Disappeared and the Neelan Thiruchelvam monument at Kynsey Terrace, Colombo.



Chinthaka Thenuwara: *Pattern of Distortion II*, 2015, site-responsive installation and performance, courtesy of the artist

Chinthaka Thenuwara

(b. 1978 in Colombo / lives and works in Colombo, Sri Lanka)

Chinthaka Thenuwara's artistic practice interrogates the concept of time as a symbolic process while remaining in correspondence with the socio-political and cultural context of Sri Lanka. Producing labour-intensive temporal works in mediums such as kinetic art, video, photography and interactive installations that trace as well as challenge the linear passage of time.

In his preparing the work *Pattern of Distortion II*, Thenuwara has observed the social landscape of Slave Island and the skeletal framework of the Rio complex as interrelated environments. In treating the exhibition site as temporary monument, the artist conceives an organic architecture using discarded and re-assembled materials from around the building and its neighbourhood. In this taxonomy of

matter, we are made conscious of active urban processes as well as the transition of a historical backdrop restored as a fantasy plot.

Thenuwara has exhibited widely within Sri Lanka as well as in Asia, Europe and the Middle East. Recent exhibitions include Colombo Art Biennale and *Serendipity Revealed* (2014). He has obtained a licentiate membership in the Institute of Sri Lankan Photography, a Higher National Diploma in photography from the Photographic Art Society, Sri Lanka. Thenuwara is founding member and a director of the Collective of Contemporary Artists (CoCA) and has served as a lecturer at the University of Moratuwa. He currently works at the Raffles Design Institute in Sri Lanka.



Thujiba Vijayalayan: *Revival History of Rio*, 2015, mixed media drawing, 125x77 cm, courtesy of the artist

Thujiba Vijayalayan

(b.1984 in Jaffna, lives and works in Jaffna, Sri Lanka)

Thujiba Vijayalayan is a painter based in Jaffna. She works with aspects of the conflict and its longstanding impact in Northern Sri Lanka. After completing a Bachelors degree in Fine Arts from the University of Jaffna in 2010, Vijayalayan joined as an instructor in the department of Art and Design.

In a series of drawings entitled *Split Cells*, the artist will attempt to re-trace the phases of development undertaken at Rio complex since the late 1960s, the onset of Black July in 1983 and the aftermath that led to the abandoned and repurposed condition of this site. In plotting an imaginative script that

conflates this built environment with flora and fauna, animal life and symbolic patterning, the audience is transported to a potential 'afterlife' where nature takes over the social ruin in its fecund state. The degeneration of communal relations are hence approached here as spaces of potentiality.

Recent selected exhibitions include Visual Arts Exhibition (2011), Handapan-goda; Colombo Art Biennale 2012 and 2014 as a member of the The Fireflies Artist Network, which emerged from the Women Artists' Colloquium (WAC) initiated by Theertha; *Anxieties and Other Stories*, (2014), Colombo.



Mariyathevathas Vijitharan: *Displacement*, 2015, drawings and installation, courtesy of the artist

Mariyathevathas Vijitharan

(b.1985 in Killinochchi / lives and works in Jaffna, Sri Lanka)

Working primarily with painting and installation, M. Vijitharan is among the current generation of artists working in Jaffna who are critically engaging with various aspects of the cultural scene at production, research and pedagogic levels. Through the invocation of personal history and local experiences that included displacement through the civil war and re-location to a refugee camp in 2009, the artist charts an idea of futurity enmeshed in a microcosm of conflictual narratives.

Vijitharan's work re-visits the pogrom of 1983 in a symbolic manner through large

format drawings and paintings. He contemplates upon items of daily use as the remainders found within households caught up in wartime violence. As a register of loss, the common item comes to be experienced as an expanded symptom in the spectral architecture of Rio complex.

Recent exhibitions include *Seven Conversations* (2015), Saskia Fernando Gallery and *Open Edit: Mobile Library* (2013), Asia Art Archive and Raking Leaves, Jaffna. The artist is currently a temporary lecturer at the University of Jaffna.



Hajra Waheed: *If I Had My Way, Your File On Me Would Open With The Sea* 1–4, 2012. Polaroid Collage on paper, 25.4 x 20.3 cm, courtesy of the artist and Experimenter, Kolkata

Hajra Waheed

(b.1980 Calgary, Canada/lives and works in Montréal, Canada)

Hajra Waheed's work seeks to address personal, national and cultural identity formation in relation to political history, popular imagination and the broad impact of colonial power. Her mixed media practice consists of on-going bodies of work that continue to amass a growing personal archive – one in response to all those seemingly lost amongst rapid regional development and political strife.

The artist's observational setting often draws her toward minute figurations that the human eye cannot detect—from ground plans of sacred architecture to the unassuming shapes of drones. Waheed's drawings, collages, video and photo-based works are often made in the language of sublime field notes,

scrapbooks, pseudo-scientific drawings as well as love letters.

At *Shadow Scenes* the collage work, *If I Had My Way, Your File On Me Would Open With The Sea* (2012) will be shown from the ongoing series *Sea Change*, which stitches together new and lost narratives, solitary quest and mysterious disappearances as well as landscapes, both real and imagined.

Waheed's recent solo and group exhibitions include *Gesture & Fragments*, Musée d'art contemporain de Montréal; *Sea Change*, Experimenter, Kolkata; *(In) the First Circle*, Antoni Tapies Foundation, Barcelona and *Lines of Control*, Herbert F. Johnson Museum of Art. She received the Victor Martyn Lynch-Staunton Award in 2014.



Jagath Weerasinghe: *18th May 2009*, 2009, Drawing, courtesy of the artist

Jagath Weerasinghe

(b.1954 in Moratuwa/lives and works in Colombo, Sri Lanka)

Jagath Weerasinghe, an artist working primarily through the medium of painting and installation, is known for playing a major role in the '90s trend' in Sri Lankan art, an ideological shift that proposed a more socially critical and politically engaged approach to artistic production. His practice considers elements of collective guilt and delayed catharsis within the torment of wartime as well as the impact of nationalism on the psyche of religion.

Working with the concepts of remembering and forgetting, *Blood Wedding on the Mirror* investigates the intrinsic link and mirrored condition between these aspects of human memory via political history as a site of commemoration and re-collection. The title is drawn from a film that the artist viewed at the Rio cinema as an undergraduate art student in the early 1980s. The site-responsive work investigates the Rio complex against a

historical backdrop of uprisings, imprisonment and the anti-Tamil pogrom of 1983. Reading its destruction as metonymic for a society relegated to perpetual victimhood without repair.

He is the founding Chair of the Theertha International Artists' Collective. Weerasinghe also teaches history and theory of archaeology at the Postgraduate Institute of Archaeology of the University of Kelaniya. His contribution to heritage management has been widely recognised. Recent solo and group exhibitions include *Decorated* (2014), Saskia Fernando Gallery, Colombo; *All Together Now* (2014), London; *Mediated (Data Art)*, Colombo 2012; *Contemporary Art from Sri Lanka* (2011), London; *Shiva Nataraja* (2009), Colombo; *Artful resistance: Crisis and Creativity in Sri Lanka* (2009), Vienna; and *Designing Peace* (2009) Manila.



Susanne M. Winterling, *My Physicality*, 2014, C-Print, mobile carrier, protection and support material, glass, courtesy of the artist

Susanne M. Winterling

(b. 1970 in Rehau/lives and works in Berlin, Germany and Oslo, Norway)

Trained in Philosophy (A.I.), Art History and Art, Susanne M. Winterling works across a range of media to explore the sentient economy and social potential of materials. She is known for her time-based installations and interventions which are experienced with 16mm film and video projections, photographs, found and hand-made objects. Winterling's recent practice reflects upon political as well as aesthetic solidarity among the species in an eco- and geopolitical context as well as among women artists with a focus on modernist figures such as painter Romaine Brooks, architect and designer Eileen Gray, the writers, Annemarie Schwarzenbach, Carson McCullers and Ella Maillart. Narrations and sensual investigations in relation to these personalities are triggered and anchored especially in their relationship of the body and spaces.

Often engaging the life cycle of non-human organisms and the organic life of image-making, at *Shadow Scenes* the artist presents an acoustic environment staged through her vinyl record *Space Sounds* (2015) and the installation *My Physicality* (2015) that re-plots relations between an aesthetic of the real and the tactile nature of artificial environments.

Winterling's works have been part of numerous solo and group shows including Kunstverein Amsterdam, Kunsthalle Bregenz, Kunsthalle Lingen, Badischer Kunstverein, Fondazione Morra Greco in Naples, the Sculpture Center New York and the 5th Berlin Biennale for Contemporary Art. Winterling is professor of Contemporary Art at the Academy of Fine Art, Oslo.



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Jan Ramesh de Saram	Cultural Affairs Coordinator
Puja Srivastava	Project Coordinator
Lena Regahl	Intern

British Council

Keith Davies	Country Director
Tanya Warnakulasuriya	Arts Manager
Manisha Ruwanpathirana	Assistant Arts Manager

Embassy of France & Alliance Française

Elodie Wable	Cultural Attaché / Embassy of France
Alexandre Martinez	Director of Alliance Française de Kotte (Colombo)

Festival Team

Natasha Ginwala	Curator (Exhibition)
Menika van der Poorten	Curator (Exhibition)
Radhika Hettiarachchi	Curator (Talks & Literature Programme)
Krisztina Hunya	Curatorial Assistant (Exhibition)
Christina Alphonsus	Festival Manager
Ruwanthi Jayasundare	Partnership/ Sponsorship Manager
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Fleur Ockersz	Assistant Editor
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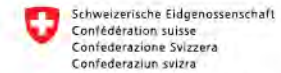


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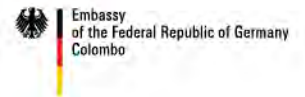
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Visitor Information

Shadow Scenes

22 - 30 August 2015, 10 am - 6 pm, Daily

Opening:

21 August 2015, 4pm onwards

Venue:

Rio Hotel and Cinema
Sir Henry De Mel Road,
Slave Island,
Colombo 02

Ticket Prices: 100 LKR

Concessions offered to Students and Senior Citizens.

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