



sea change

CURATED BY NATASHA GINWALA

25th - 31st January 2019

RIO COMPLEX / BAREFOOT GALLERY / B52 - GRAND ORIENTAL HOTEL

COLOMBOSCOPE FESTIVAL GUIDE 2019

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About Colomboscope

COLOMBOSCOPE is Sri Lanka's only festival platform for the contemporary arts and interdisciplinary dialogue, and has been taking place across a range of historical venues in different neighbourhoods of Colombo since 2013. Along with local and international visual artists, the festival has also engaged with historians, authors, musicians, filmmakers, and performers, premised on a different thematic approach with each edition.

Many of the cultural practitioners participating in COLOMBOSCOPE have gone on to show their work within regional and international exhibitions thereafter. As festival organisers, we are committed to building a sustainable and context-responsive environment for cultural producers to continue generating path-breaking and genre-defying approaches in the field.

From 2015 up to 2017, the festival was supported by Cinnamon Hotels and Resorts. The 2019 edition is led by an independent organisation—Festival Works—and held in collaboration with its founding partners EUNIC Sri Lanka (Goethe-Institut, British Council, and Alliance Française de Kotte).

Message from Festival Works

Welcome to the sixth edition of Colomboscope!

SEA CHANGE addresses the urgencies of a rapidly altering coastline, maritime legacies, and visual narratives stemming from the oceanic horizon. Visitors will encounter a series of newly commissioned artistic works, as well as filmmaking, music, culinary and olfactory experiences, live performance, expert discussions, and workshops. In this festival edition, we bring together a larger number of artists from South and South East Asia, including Pakistan, Bangladesh, India, and Thailand. There are also visual and performance artists of Sri Lankan descent from Switzerland and Australia exhibited alongside international cultural practitioners.

We have come a long way since the first edition was held at Park Street Mews! A whole generation of contemporary artists and dialogue partners has been part of our growing festival community. As the city transforms to the tune of accelerated development agendas, it is becoming more difficult to find historical venues, public sites, and diverse neighbourhoods where an interdisciplinary arts festival can be hosted. We are pleased to return to the Rio complex in Kompannaviya as our main venue once again. I'm delighted to have collaborated with Natasha Ginwala, who, as festival curator, has provided exemplary artistic direction, and with festival Manager, Shanika Perera, who has remained a steadfast colleague. The creative vision of Thilini Perera has mobilised the character for our dynamic visual identity.

The organising of Colomboscope 2019 as an independent cultural platform with free public access, on this scale, would have been impossible without incredible support from founding partners EUNIC Sri Lanka, as well as from several new cultural partnerships formed across the region and internationally; and individual arts patrons who share our vision.

I hope you enjoy the festival and participate fully in what is meant to be an open forum for creative experimentation and radical ideas. We value the support of your sustained encouragement and patronage to make this platform a continued success.

Puja Srivastava
Festival Director, Colomboscope 2019

FESTIVAL
WORKS

Supporting a Sea Change

Message from EUNIC Sri Lanka

The Directors of the EUNIC cluster in Sri Lanka (European Union National Institutes for Culture) are particularly pleased to welcome you to "Sea Change" – the sixth edition of the interdisciplinary arts festival, Colomboscope.

The festival was started in 2013 as a joint initiative between Alliance Française de Kotte, British Council and the Goethe-Institut. It is with great pleasure that we have been able to accompany Festival Works on its journey in taking Colomboscope forward. Since the 2017 edition, "Re-Evolution," the festival is now organised by the Sri Lankan team 'Festival Works', who specialise in organising arts events which bring together local and international components.

To present an international arts festival in Sri Lanka requires exceptional skill and expertise. EUNIC Sri Lanka wholeheartedly congratulates Festival Works on its achievement. After parting ways with the former commercial title sponsors, the festival team, with the support of EUNIC, has expanded its partnerships with embassies, missions, and cultural centres considerably. As well as securing grants, the Festival is cooperating with foundations and has attracted international art patrons to enable a truly independent arts festival.

While our commitment to supporting Colomboscope as an innovative platform for topical issues and artistic exchange remains unchanged, EUNIC Sri Lanka truly hopes that local arts patrons and institutions will, increasingly, also take responsibility for ensuring the continued growth of Colomboscope as a fixture in the South Asian creative calendar.

It is a delight to welcome Natasha Ginwala, co-curator of the 2015 Colomboscope "Shadow Scenes" edition, once more as she takes over the artistic direction of the 2019 iteration "Sea Change." Her extensive South Asian

and international networks bring together international and local artists distinctive in practice and philosophy. "Sea Change" promises to be a model that will create exciting collaborations reaching far beyond the exhibition.

Recognition is also due for Festival Works' success in organising this festival through, a critical phase of political uncertainty in late 2018, emphasising the importance of art and culture, and for festivals and spaces for artistic exchange to flourish under all possible external circumstances.

We wish the festival all the best for this year's edition and are excited to welcome *Sea Change* and explore the visual, performative and discursive programme over the next week in selected venues around Colombo. Our thanks to the curatorial team and organisers for the incredible amount of work and dedication that they have put into Colomboscope, and to the artists for bringing their talent to be part of this convening of artistic talent.

Finally, to our visitors: Enjoy Colomboscope "Sea Change" and do consider becoming a friend of the festival to give this initiative the strength and the local support that it both needs and deserves.

Francis Cappe
Director,
Alliance Française de Kotte

Gill Caldicott
Director,
British Council
Sri Lanka

Dr. Petra Raymond
Director,
Goethe-Institut
Sri Lanka



SEA CHANGE: As Tides Turn

Natasha Ginwala

How may we re-imagine the Indian Ocean world today, not simply in extractive terms of economic trade and in the operation of transnational ports but instead as a realm of cultural affinities, a confluence of languages, and a vital artistic meeting point?

Ancient Lanka's strategic place amidst the Indian Ocean trade network gave shape to a cosmopolitan lineage of social pluralism and cultures of connectedness—linking distant 'ports of call' from Rome in the West to China in the East, and waters from the Bay of Bengal to the Mozambique Channel.

Derek Walcott's poem "Sea is History" (1978) notes: "but the ocean kept turning blank pages looking for history." Let us commence through this fragment of poetry in addressing maritime legacy and infrastructural histories of the sea. Over thirty artists, filmmakers, musicians, and interdisciplinary thinkers plot marine encounters from this island coast—traversing from the breakwaters and mangroves to vertical watery depths. Jointly envisioning speculative futures drawn from the oceanfront rather than from terrestrial anchorage. Motioning toward seafaring histories, colonial inheritance, and fluid states of belonging.

The life cycle of shipping is characterised through artistic works that engage the morphology of cargo vessels; the transit of shipbuilding cranes sailing from England to Western India; and cinematic scenes from one of the many ship breaking yards that encircle the subcontinent. The seawater is treated sonically and as a carrier of words that

echo as a common tongue in divided lands. Sea creatures converse as queer and desiring subjects.

The festival exhibition includes the incessant loop of 'instant' images from tourist-fuelled fantasies investigated through the lens of privilege and racism. Rare photographs of the Maldives shot over three decades bring alive vanished ways of communal life, oceanic diversity and coral stone architecture. The ecologically fragile coral island, St. Martin, at the edge of Bangladesh, is pictured through surreal portraiture. And, the dark burden of slavery resonates as a ghost caught in an echo chamber.

The ocean is a source of jouissance and melancholia, it gives and takes in fistfuls: with pearl oysters come the fishing trawlers, migrant bodies vanish, an arrack bottle floats by a wetland, the night club dancer entices a stowaway, and weary sea turtles turn away from eager divers.

We still know less about the ocean floor than we do about the moon surface or planet Mars. SEA CHANGE addresses the urgencies of a rapidly altering coastline and the complex negotiations to be carried forward between islander communities, unfulfilled agendas of planetary coexistence, and capitalist ambition.

*If everything we've lost were to return
with the sea, how simply we could offer
our sun scarred lives, our soiled mattresses.
Such solace to know that barnacles house
empires, that the feral creature of love
grows from gravestones of breakers,
blooms like wildflowers in the fetch.*

Tishani Doshi, *What the Sea Brought In*
(2012)

Rio Complex



*Abdul Halik Azeez
Amaara Raheem
Anoli Perera
Armin Linke
Catharina Danial
Cooking Sections
Cresside Collette
Dominic Sansoni
Fabienne Francotte
Fazal Rizvi
Filipa César & Louis Henderson
Hania Luthufi
Francis Joseph Hemashironi
Henry Tan & Partners
Hira Nabi
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Jack Beng-Thi
Jasmine Nilani Joseph
Layla Gonanduwa
Luka Alagiyawanna
Mahen Perera
Mayantha Perera
Mika Tennekoon & Yanik Tissera
Molla Sagar
Muhammed Cader
Pradeep Thalawatta
Prasad Hettiarachchi
Ranjit Kandalgaonkar
Robin Meier
Sissel Tolaas
The Many Headed Hydra*

Abdul Halik Azeez

Sri Lanka

Detail from On this picture you can see a local man presenting his jumping skills, digital and mixed media, 2019. Courtesy of the artist



Abdul Halik Azeez is engaged in the dynamics of the self within themes of displacement, urbanisation, decoloniality, and orientalism. Informed by a diverse personal background in linguistics, economics, and journalism, Azeez's work explores the public realm of digital media technology, while experimenting with the modalities of form and display. He focuses on micro signifiers that speak to the macro landscape. Working with the pedestrian and mundane, Azeez makes images that tell stories about poetic

yet investigative encounters of contemporary violence in the everyday. *On this picture you can see a local man presenting his jumping skills* turns to phenomena of eroticisation and tourist consumerism that play out in relation to the salt water horizon that enfolds us. Facilitated by the ocean's very own picturesque geographies and spurred by an interest in visual culture, Azeez inspects the recent emergence of a particular style of 'instant' photography in Sri Lanka. In these photos forming endless loops over social media platforms, coastal locations around the country repeatedly act as backdrops for foregrounding the homogeneous-looking, privileged global traveller. Here, locations that anchor complex interactions between corporate economy, coastal communities, and mercantile histories are simplified into recognisable visual tropes. Workers in tea plantations, surfboards, seashores,

coconuts as modesty props, rope swings on palm trees, yoga poses at scenic viewpoints, gleeful portraits with locals, assemble to contribute to what Azeez views as they are projected onto indigenous coastal realities.

Colomboscope will feature photography sourced from public Instagram hashtags together with responses from the artist via Instagram stories. Through this work, Azeez asks questions around image production, circulation networks, ownership, and the contemporary tourist image as an instrument that renders daily violence and racism invisible, while orchestrating a new normality and false locality.

With support from Goethe-Institut Sri Lanka

Amaara Raheem

Australia

Amaara Raheem is of multiple belongings, and currently based in Melbourne. As an independent dance-artist she is most interested in collaborating with practitioners from other fields to make transdisciplinary, site-responsive work. Amaara's work includes live events, video installation, sound/song and text. Her work has been shown in Australia, New Zealand, Macau, Sri Lanka, Canada and throughout Europe. She is currently undertaking a practice-based PhD at School of Architecture & Design, RMIT University.

Amaara has been the recipient of several commissions, including Diversity '13 (Ovalhouse, London, 2013), 23 Days at Sea (Access Gallery, Vancouver, 2016), and Responsive Residency (Critical Path, Sydney, 2017). Alongside her choreographic practice, she performs nationally and internationally for/ with artists such as Rhiannon Newton, Tino Seghal, Florence Peake, Caitlin Franzmann, Caroline Bergvall, Goldin+Senneby, Camila Marambio, and Mick Douglas, amongst others. Since 2015, Amaara has performed in Xavier Le Roy's *Temporary Title*, 2015 first in its premiere at Carriageworks (Sydney,



What The Water
Gave Me, Video
still, 2019
Camera: Mick
Douglas

2015), Centre Pompidou (Paris, 2016), Tanzplattform (Essen, 2018), and Haus der Kultur der Welt (2019).

At Colomboscope, Amaara's new video work *What The Water Gave Me* is choreographed at a Werribee wetland, exploring the flight pathways of migratory birds. The artist's gestures

and movements are inspired by the mangroves that form an aerial support network between land and water; by the birds' behavioural cycle and instinctual navigational capabilities. The video-choreography produces an internal/external relation to wetland, working with thresholds where a human-bird body, with its own migratory tugs, can flutter, nest, and hover.

With support from Australian High Commission in Sri Lanka

Anoli Perera

Sri Lanka

Anoli Perera is a visual artist and co-founder of Theertha International Artists Collective. She was among a wave of artists in the 1990s who professed an ideological stand with regard to socially-engaged contemporary art and critical practice. Her works over the past two decades consist predominantly of intricate fiber works that engage the socio-historical landscape of Sri Lanka. Perera's practice outlines communal narratives at the intersection of colonialism and feminist legacies and thereby injects a personal reading into often generalised cultural memories.

Anoli Perera's *Laced* combines fort architecture and lace, two disparate motifs of maritime history, to map colonial traces and their contemporary permutations in Sri Lanka. Rooted in Dutch and Portuguese cultural heritage, lace and lacemaking were brought to the island by the colonial powers to be used as a method of 'civilizing' education, and instilled as a preoccupation for upper-class women. This imperial artifact has now transformed into a lavish local commodity, while lacemaking is now practiced as an occupation, predominantly by women in the low-income strata of society. Colonial forts



The Shroud,
Elastic loops, iron
structure, light boxes,
printed image, 2018
Courtesy of the artist &
Shrine Empire gallery



Dream 2
Acrylic, ink and
watercolour, printed
image on canvas, 2018.
Courtesy of the artist

were built to secure military arsenals, and areas of governance; to defend oceanic trade routes, and maintain to sovereignty over indigenous populations. Today, the ramparts of these forts are remainders of a bygone era, often fuelling local nostalgia and exoticisation for the visitor.

Perera explores the ways in which both these legacies of a maritime history have reversed their functionality as well as their socio-cultural meaning. Both still exist in the realm of commercial

exchange, yet operate along new economic circuits, and reworked trade priorities.

Much like the marriage of materiality between lace and the fort, Perera's work acts as a crossroads where past and present associations of oceanic trade and fortification meet.

With support from Theertha Artists Collective

Armin Linke

Germany

As a photographer and filmmaker Berlin-based Armin Linke analyses the formation, the 'Gestaltung' of our natural, technological, and urban environment, perceived as a diverse space of continuous interaction. His photographs and films function as tools to become aware of different design strategies. Through working with his own archive, as well as with other media archives, Linke challenges the conventions of photographic practice, whereby the questions of how photography is installed and displayed become increasingly important. In a collective approach with artists, designers, architects, historians, and curators, narratives are procured on the level of multiple discourses.



Installation of Armin Linke's *OCEANS - Dialogues between ocean floor and water column*, a previous excerpt iteration of *Prospecting Ocean*, at Edith-Russ-Haus for Media Art, Oldenburg, 2017. Courtesy of the artist and TBA—21 Academy



Homat Shemu'el - Har Homa Settlement, Bethlehem West Bank, 2007
Courtesy of the artist

He was Research Affiliate at MIT Visual Arts Program Cambridge, Guest Professor at the IUAV Arts and Design University in Venice; and Professor for Photography at the University for Arts and Design, Karlsruhe. Colomboscope presents *Prospecting Oceans*, the main film that is part of the first major research commission of TBA—21 Academy conceived and realised over three years by Linke as fellow of *The Current*. Linke has developed this project in collaboration with the Istituto di Scienze Marine (CNR-ISMAR) exploring contemporary challenges facing our oceans. It includes rarely seen scientific footage of the ocean floor—captured by remotely operated underwater vehicles (ROV) at a

depth of up to 5,000 meters—visually juxtaposing the “natural” seabed with the machinery used to extract specimens for research and deep-sea minerals for industrial use. Linke exposes submarine and terrestrial sites that are commonly invisible, and accesses gatherings of decision makers that are usually closed to the public. Scrutinising the infrastructural apparatuses administering the seabed, he deconstructs the idea of a marine-based blue economy and policy commonly supported by governments.

Commissioned by TBA21—Academy. Presented with support from German Embassy, Sri Lanka, and Blue Resources Trust

Catharina Danial

Sri Lanka

Catharina Danial's recent practice explores her personal and psychological relationship with corals and reefs in Northern Sri Lanka. For Danial, the ocean and the beachfront over the years became spaces for quietude and healing. While spending time by the ocean she began collecting dead corals that washed ashore. It is through this practice that she found that she began to relate deeply with these "rocks that have life". She recognised traits of herself within them, and began to be able to come to terms with her feelings of alienation and disconnection through the corporeal fragility that corals bear.

Self Portrait II,
Acrylic on Canvas, 2018.
Courtesy of the artist



Self Portrait I,
Acrylic on canvas, 2019.
Courtesy of the artist



Catharina's work in Colomboscope injects bodily signifiers such as hair to accentuate the human-like characteristics of these forms. Through this process of sculpture and painting, Catharina enters into what she believes to be a symbiotic relationship with these coral forms. These forms afford Danial the means through which to reflect and understand herself. In turn, Danial gives them life via her practice. By isolating these corals in her paintings, or infusing hair into her sculptures, this symbiotic interaction amongst artist, nature, and art object helps raise our consciousness beyond visual observations of complex life cycles, to the unseen ecosystems that surround us. Danial's approach, in its connection to marine ecology performatively challenges viewers notions of Western rationality and exposes its historical disconnect from traditions of human-earth interconnectedness.

Cooking Sections

United Kingdom | Spain

Cooking Sections (Daniel Fernández Pascual & Alon Schwabe) is a duo of spatial practitioners based out of London, with links to Spain and Canada. Using installation, performance, mapping, and video, their research-based practice explores the overlapping boundaries amongst the visual arts, architecture, and geopolitics. Through historical trajectories and eco-political regimes acting upon the food cycle and consumption, Cooking Sections has examined the financialisation of ecosystems; the ecological perception of “invasive” and “native” species; the architecture of retiring to former colonies; and the construction of offshore and special economic zones. Since 2015, they are working on multiple iterations of the long-term site-specific *CLIMAVORE* project that sets out to envision seasons of food production and consumption that react to human-induced climatic events and landscape alterations. Unlike carnivore, omnivore, locavore, vegetarian or vegan, *CLIMAVORE* is not only about the origin of ingredients, but also about the agency that those ingredients have in providing spatial and infrastructural



CLIMAVORE: On Tidal Zones
Site-specific performative installation,
2017. Courtesy of the artist

responses to anthropogenic landscapes and unpredictable climatic events.

At Colomboscope, the Lankan coast is surveyed through the rim of mangroves as habitats and porous support systems for diverse living species. Additionally, this special performative dinner event will forage



CLIMAVORE: On the Movement of Deserts
Site-specific, performative installation
Commissioned by Sharjah Art Biennial 13: Tamawuj, 2017.
Courtesy of the artist

ingredients from mangrove wetlands while addressing the wider damage caused by aquafarming.

In 2016, the duo opened 'The Empire Remains Shop' with several collaborators — a platform to critically speculate on the implications of selling the remains of Empire today. Their first book about the project was published by Columbia Books on Architecture and the City. Cooking Sections have recently been shortlisted for the 2019 Future Generation Art Prize and the Visible Award.

With support from British Council, Acción Cultural Española (PICE Grant), Embassy of Spain in New Delhi

Cresside Collette

Sri Lanka / Australia

Cresside Collette was born in Sri Lanka (then Ceylon) and migrated to Australia in the early 1960s. Originally trained as a graphic artist at the Royal Melbourne Institute of Technology (RMIT), she worked as a book illustrator and advertising artist while developing large embroideries and exploring the textile arts. Collette was employed as a foundation weaver of The Victorian Tapestry Workshop (now the Australian Tapestry Workshop) in 1976, where she worked as a production weaver for fifteen years. As a tapestry weaver, drawing is an integral part of her artistic practice, and through it she charts scenes from the world around her by extending the medium while composing “en plein air” tapestries. Along with her exhibition practice Collette has been designing and producing community tapestries for schools, city councils, and universities.

She notes, “I have long held the belief that, as an individual tapestry artist, one can express just as much observation, energy, interest, and concentrated power in a small scale work as in the mural form that is synonymous with the development of



Kalpitiya, Sri Lanka, woven tapestry, 2011.
Courtesy of the artist

the art of tapestry over the centuries”. After recurring visits to Sri Lanka since 2009, her recent artistic works such as the *Three Transitions and Transitions Triptych* examine the dichotomy of belonging to two lands, as a personal reflection on resettlement and the meeting of natural terrains, including the relationship between mountainous landscapes and the sea. Woven using embroidery cottons that belonged to the artist’s grandmother and great aunt, through brilliant colouration and textures Collette’s pieces collage distant geographies. The triple presentation format alludes to altarpieces yet serenades the natural elements and subtropical landforms.

With support from Australian High Commission in Sri Lanka



Three Transitions
woven tapestry, 2015.
Courtesy of the artist

Dominic Sansoni

Sri Lanka

Dominic Sansoni has worked as a professional photographer since 1980, based in Sri Lanka with an intimate knowledge of the island, its people, culture and architecture. Through extended travels in Maldives, Nepal, Myanmar, India, Mauritius, Thailand and Yemen, Sansoni has assembled distinctive portrayals of cultural heritage, sacred space and daily life patterns. He has participated in several exhibitions across South Asia and internationally, while writing and publishing photographic work in books such as *Sri Lanka Colour* (2005), *Sri Lanka Style: Tropical Design and Architecture* with Channa Daswatte (2006), *Bawa: The Sri Lanka Gardens* with David Robson (2009), *Mauritius - Colour* (2010), *Incognito: Maurice-Rodrigues-Mauritius* (2011), *The Architectural Heritage of Sri Lanka: Measured Drawings by the Anjalendran Studio* (2015), among other titles. Sansoni's recent project in collaboration with Sebastian Posingis and Richard Simon, *The Island from Above: Aerial images of Sri Lanka* (2017), is an ambitious survey which provides exceptional insights into coastal geography, exuberant forests and marine biodiversity, from Puttalam lagoon

and fish farms in Mannar to salt pans of Hambantota and to Adam's bridge, moving between aerial documentary with a surreal twist and a kind of terrestrial abstraction.

At Colomboscope, Sansoni presents photographs from the Maldives archipelago composed during travels between the 1980s and as recent as 2006. Instead of the more widely seen aesthetic of resort culture and white sands, we are made privy to another version of the coral islands in black and white. This selection from an extensive archive unveils vanished ways of living, details from traditional homes, and striking views of fishing boats along the water horizon. The scenes are largely private and quiet notations of decades that have drifted by: a masterfully built dhoni at rest in a boatyard at Thoddu; children posing along a curved wooden stairway in the mosque's interior at Fua Malaku (now Fuvahmulah) atoll; and a wizened old man bending over a large loom under a palm thatch—he is the last handloom weaver at Baa Atoll.



Maldives - Small sailing dhoni, digital print, 1990.
Courtesy of the artist

Fabienne Francotte

Sri Lanka

Fabienne Francotte explores the shifting borderlines between land and sea in relation to urbanity. As Colombo defines its future through the lens of development and prosperity through its interventions at the seashore, Francotte's work exposes its underbelly. The artist observes the creation of technological hubs, luxury real estate and urban beautification and the ways in which these efforts eliminate the ocean from communities that have been historically and intrinsically linked to it. Francotte creates portraits of those erased from the areas of Pettah and Kompannavidiya. She considers what the forced exodus of this community far from the coast, means for the ways in which we approach regional collectivity in its links to the future of the subcontinent. Her portraits unapologetically locate suffering on the faces of her subjects, by way of tracking violence exercised through infrastructure.

Fabienne Francotte began painting in her forties while studying Arabic calligraphy. Her practice involves creating anonymous portraits of people she meets. When Francotte moved to Sri Lanka in 2016, she found elaborately decorated plastic table cloths for sale on the streets of Pettah. Intrigued by them, these plastic tablecloths became the canvases for her works exhibited at Colomboscope. While plastic is a significant threat to marine ecology and the planetary system at large, Francotte asks us to consider the politics of class and privilege often embedded in our environmental advocacy. She notes that polythene tableware, while harmful to the environment, is still often used within lower-income communities for its durability, inexpensiveness, and striking appeal. By locating these portraits on a visual plane that some may consider kitschy, the artist reflects on how contemporary aesthetics are often class biased constructions, and how histories of colonisation and Western aspiration can create structural hierarchies of taste in various strata of native communities.



Aeesha, mixed media on paper, 2017.
Courtesy of the artist

Filipa César

Germany | Portugal

Louis Henderson

United Kingdom | Germany

Filipa César is an artist and filmmaker interested in the fictional aspects of the documentary, the porous borders between cinema and its reception, and the politics and poetics inherent to the moving image and imaging technologies. Several of César's experimental films have focused on the spectres of resistance in Portugal's geo-political past, questioning mechanisms of history production and proposing spaces for performing subjective knowledge. Since 2011, César has been researching the origins of cinema around the African liberation movement in Guinea-Bissau, developing that research into the collective project "Luta ca caba inda" (the struggle is not over yet). César premiered her first feature length essay-film, *Spell Reel* at the Forum section of the 67. Berlinale, 2017.



Sunstone, Single-channel video, colour with sound, 2018. Courtesy of the artist



Sunstone, Single-channel video, colour with sound, 2018. Courtesy of the artist

Louis Henderson is a filmmaker who is currently trying to find new ways of working with people to address and question our current global condition defined by racial capitalism and ever-present histories of the European colonial project. His cinema reflects on society's cultural and material remains, and, as such, his films are essentially archaeological, focusing on the signatures of the archaic in the contemporary. In 2015, Henderson was the recipient of the Barbara Aronofsky Latham Award for Emerging Video Artist at the 53rd Ann Arbor Film Festival, USA.

The film, *Sunstone*, tracks fresnel lenses from their site of production to their exhibition in a museum of lighthouses and navigational devices. Moving from photosensitive celluloid to desktop imaging and 3D CGI, the filmmakers navigate from the lighthouse keeper as a narrative protagonist to the invention of Global Navigation Satellite Systems (GNSS) — the tool that announces the obsolescence of the lighthouse. Registering these technical advances progressively through the film's materials and means of production, *Sunstone* creates "a cinema of affect, a cinema of experience — an Op-Film."

With support from Goethe-Institut Sri Lanka and EUNIC

Hania Luthufi

Sri Lanka

Hania Luthufi is a musician and vocalist who often works with drone music instruments. She began working with choral music and group performances, and then moved on to explore jazz and reggae. Subsequently, Luthufi began studies in Indian classical music at Sangit Bhavan of Viswa Bharati, in Santiniketan. Luthufi's recent work comprises abstract, cinematic music compositions exploring the large breadth of drone music. Her latest album invited a gathering of musicians from disparate coastal regions to come together and musically interpret various temperaments of the sea.

Recorded in Kolkata in India, in Patras and Crete in Greece, in Cardedeu in Barcelona and on the Amalfi Coast in Italy, *Eternal Tides* is an album of music inspired as an offering to the ocean. It includes compositions that represent the ocean musically in her many states- calm, furious, playful- and in her many different gowns of blues, browns, and greys. The cover art of the album features work by Ajit Kumar Das, and narrates the imagined lives of oceanic animals and their struggle in a dying climate. *Eternal Tides* was mixed and mastered by Vangelis Apostolou of Vasmaris Studios in Heraklion/Crete Island, Greece.

Luthufi's live work for Colomboscope features a recital that connects relationships to the oceanic horizon, interconnected languages, and oral traditions. Titled *Samudram*, this work imagines the waters as a mnemonic substance which enables a common circulation of rhythmic vocabulary across national territories. It traces dynamics such as language being migratory in the form of loan words, as they mutate and survive as emblems of a common heritage.

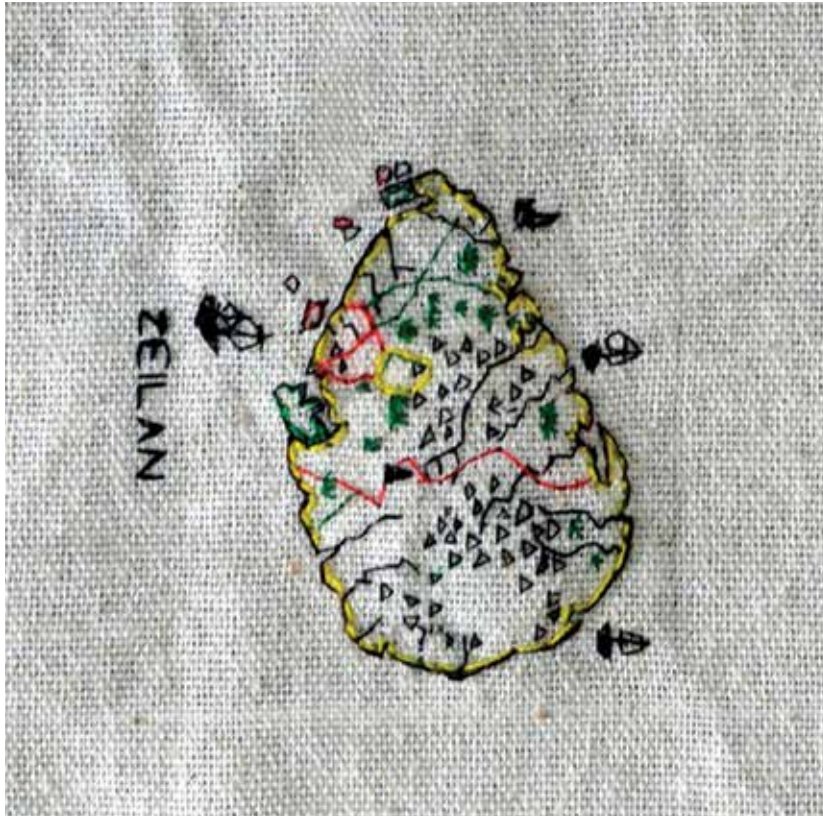
With support from Goethe-Institut Sri Lanka



Ajit Kumar Das, *The Fish and the Turtle*,
natural paint on fabric, 2018.
Courtesy of the artist

Francis Joseph Hemashironi

Sri Lanka



இலங்கை I ௨௦௧௮ | Lanka I
Stitching on fabric, 2018.
Courtesy of the artist

Hemashironi's practice involves intricate embroideries that engage with the formation, perception, and experience of identity. A recent graduate of the Ramanaidhan Fine Arts Academy at Jaffna University, Hemashironi produced a series of embroidery works that explored her role as a transitory body in relation to an ethnically diverse family, communal tensions, and the ever-shifting locales she experienced as her family continued to relocate during the civil war years.

For Colomboscope, Hemashironi revisits the origins of cartography – its connections to power, state building, and identity formation. The artist traces the historical mappings of Sri Lanka. She observes their evolution through the contemporary boom in coastal development and its historic depictions in maritime industry. Hemashironi's work speaks to the multiple ways in which the ocean shapes our changing relationship with land. These works follow the shifts in colonial dominance, and sparks of rebellion, and frame the oceanic frontier. Ultimately these works speak to the violent geographies embedded in our centuries-old need to



இலங்கை II ௨௦௧௮ | Lanka II
Stitching on fabric, 2018.
Courtesy of the artist

chart the way the world is envisioned, or the way we imagine it as a sphere of control.

Hemashironi's works ask what purpose maps serve geopolitically, who needs mapping practices, and who benefits from these abstract icon. It is through these considerations that the labour of embroidery, historically seen as an activity reserved for women, holds a resilient resonance in this work.

Henry Tan & Partners

Thailand



Merchants H2O: Temple of the Sea
PVC, Human, Air, Light
(Balloon installation), 2019.
Courtesy of the artist

Henry Tan and Partners are an art collective based in Bangkok, engaging with recent trends and critical debates in participatory art and social practice. They are co-founders of Tentacles and members of Freaklab, Thailand. Henry Tan and Partners are interested in the erosion of individual beliefs as well as in a culturally grounded understanding with regard to contemporary technologies of communication and control. They focus on inter-human connection and collective production as part of their ongoing practice, often dissolving boundaries between private and public spaces. They ask: how can or do individuals make sense of artistic practices



Merchants of Ocean: Chanting of the Sea
Video led fan projection, 2019.
Courtesy of the artist

in an era of endlessly circulated memes, ever-shifting boundaries amalgamating cultural contexts and digital interfaces? The *Merchants Trinity* project at Colomboscope relates to infrastructural desire and the futurity of maritime ports seen through wealth accumulation, labour infiltration and geopolitical control, as well as the affective meshwork of greed and possessiveness that strikes at the level of the individual and corporatised entities. Through researching unfinished projects such as the Kra Canal situated between the

Andaman Sea and the South China Sea, the artists study complex relationships between China, Sri Lanka, and Thailand. Departing from the motif of the pearl as a signifier of ambitious strategising and predatory tendencies in the oceanic sphere, Henry Tan and Partners pursue a performative invitation, entering into a contract with invited audience members based on trust, mutual desire, and business-minded "collaboration."

With support from Goethe-Institut Thailand and Theertha Artists Collective

Hira Nabi

Pakistan



A Ship Story (as part of an Indian Ocean saga)
Shipbreaking yard at Gadani, 2018.
Courtesy of the artist

What do your dreams tell you?

Hira Nabi's intricate filmic work *A Ship Story (as part of an Indian Ocean saga)* begins with a reveal of the giant, magnificent rustic ship, the "Ocean Master", reaching the end of her long life as a trading vessel. This vessel acts as a symbol of entangled fortunes between a personal history of infrastructure and those workers who will perpetrate the ship's ultimate destruction. The arrival of the "Ocean Master" is fortuitous, but only for the few who wield control over her and the exploited labour that toils to unravel her.

The work unpacks contradictions of capitalism and the way financialisation pushes to discard precarious lives and worn-down objects in the pursuit of creating the new and invincible. Through conversations with the labourers at the Gadani shipbreaking yard in Karachi—many of whom have been working generationally in substandard conditions and are beholden, to their master employers, as well speculative dialogue by the ship herself, this film proposes that there are no winners in this cycle of extraction, maritime circulation and wealth creation. The voices of those who wield the living conditions and determine the destinies of both are significantly absent but they remain a powerful force.

As the "Ocean Master suggests" - 'my story comes to an end here, and if not the end, then some form of defeat'. In this story and cycle of the violent shipbreaking industry, in which all are complicit, the future only holds defeat of not just the maritime and its fragile ecology but also of economies, nations, and lands that are intertwined.

With support from
Goethe-Institut Pakistan
Prince Claus Fund
Vasl Artists Association
Shipbreakers Workers Union at Gadani

Written by Aziz Sohail



A Ship Story (as part of an Indian Ocean saga)
Shipbreaking yard at Gadani, 2018.
Courtesy of the artist

Isuru Kumarasinghe

Sri Lanka

Isuru Kumarasinghe is a visual and sonic artist who incorporates electronic synthesis, field recordings, and acoustic elements across his work. In a practice-led process of research, Kumarasinghe explores the linkages between sound, environment and the human nervous-system through an aesthetic lens.

Leaning in delves in to the idea of what it means to listen deeply, and how we may approach and experience an amorphous body like the ocean. While soundscapes are an essential part of how we come to understand our relationships to spaces and ourselves, Kumarasinghe is interested in the distance that exists between himself



Feedback, Theertha Performance Platform, 2015. Courtesy of the artist



Feedback, Theertha Performance Platform, 2015. Courtesy of the artist

and the ocean, and in his ability to listen to it. For Kumarasinghe, much of his experiences of the ocean have involved an intermediary technology of videos and deep sea recordings that have brought their own geopolitical, ideological, and economic subjectivities with them. *Leaning In* is imagined as an exploratory work that involves an attempt to re-listen to the ocean and the creatures of the deep sea in an island surrounded by it. By delivering these characteristics of an underwater world sonically, Kumarasinghe invites us to approach the ocean as an alien entity, and form a new subjectivity in the experience of sound and its capacity to calibrate ourselves and our perception from below the water horizon.

A solo performer from a young age, Isuru Kumarasinghe has fostered collaborations with theatre and dance groups, Musicmatters, Lakshman de Saram's Chamber Music Society, and the Theertha Performance platform.

With support from Goethe-Institut Sri Lanka

Jack Beng-Thi

Reunion Island



La Méthamorphose Ilienne,
Acrylic on canson paper,
felt, 2010. Courtesy of
the artist

Reunion island-based artist Jack Beng-Thi recently began a conversation with us stating that he has visited nearly every island in the Indian Ocean. Beng-Thi articulates his artistic journeys in sculpture, installation, poetry, and more recently video tracing his own autobiographical lineage that is a geographic constellation of Vietnamese-Chinese, African and European. Through decades of solo work and collaborations around the world, Beng-Thi actively builds lines of connection across islander communities, colonial legacies, indentured labour and the enslaved body as leitmotif. Using materials such as terracotta, plant fiber and volcanic stones there is a kinship with earth elements and planetary

belonging. In operating via an archipelagic mode of inquiry, the ocean is addressed as a common element that dissolves centre and periphery as a vast body carrying within it ancestral spirits,

songs of migration and sediments of human violence. Of his work for Colomboscope, the artist notes, "The great book of water, sprinkled with tiny roses and diatoms, should provide us its secrets. For a long while, bodies have been thrown, scattered, softened in salt water. Beneath the shroud, silence remains. Have we lost the meaning of colours? We have to hopelessly uncover the iridescent veil of this dark blue line, and then dive and dive again, submerge our bodies and souls within the aquatic whole of history."

With support from Alliance Française de Kotte and Embassy of France, Sri Lanka and Maldives

*Through the confusing splendour
of the austral zone
In the eroded architecture of Gondwana
For centuries I have lived a history
beyond compare
I tread the coves of a people
absent at the rise of the morning spray
I inhabit an ocean of tragic stories
I inhabit currents of molecules
Filled with salty-sweet memories
I inhabit waves overburdened with wandering souls
thrown into three centuries of abyssal depths
I inhabit a space of unfathomable mutterings
I inhabit a flux of blazing thoughts
I inhabit a torrent of incomprehensible words
I live under white, black and grey clouds
kneeling on an ocean of granite salt
I breathe the air that holds the fight
of mean and sumptuous gods
I inhabit an ocean of heavy cyclones that smash
the steel profile of sad loveless
I contemplate an ocean deaf to the
blue metal clashing of swords
I inhabit the residue of a township
where a black woman sheds her tears
I read in the last flight of the petrel
the absence of perfume in
red, yellow and black peoples
I inhabit always the wake of painful paths
left by bandits who stop and strip
the souls
I inhabit an ocean of silence despite
the uproar of scorned lives
I inhabit inexorably an ocean where the karma
of stowaway passengers is burnt to the sound of drums.*

Jack Beng-Thi, *Gondwana*, November 1996

Jasmine Nilani Joseph

Sri Lanka

Jasmine Nilani Joseph is a visual artist based in Jaffna maintaining a focus on drawing and its expanded relation to lived histories, especially in Northern Sri Lanka. Often beginning with field research and documenting from communal memory, Joseph's series of drawings dwells on geographic details, displaced homes, and how security structures come to denote militarisation of the domestic sphere and the natural world. The artist's biography plays out in several of

her works as accounts of fleeing violence and forced displacement during childhood from her hometown in Jaffna towards Vavuniya through the years of civil war. In motifs of barriers and fences, the artist reveals embedded complexities of exodus and resettlement, language barriers and cultural difference.

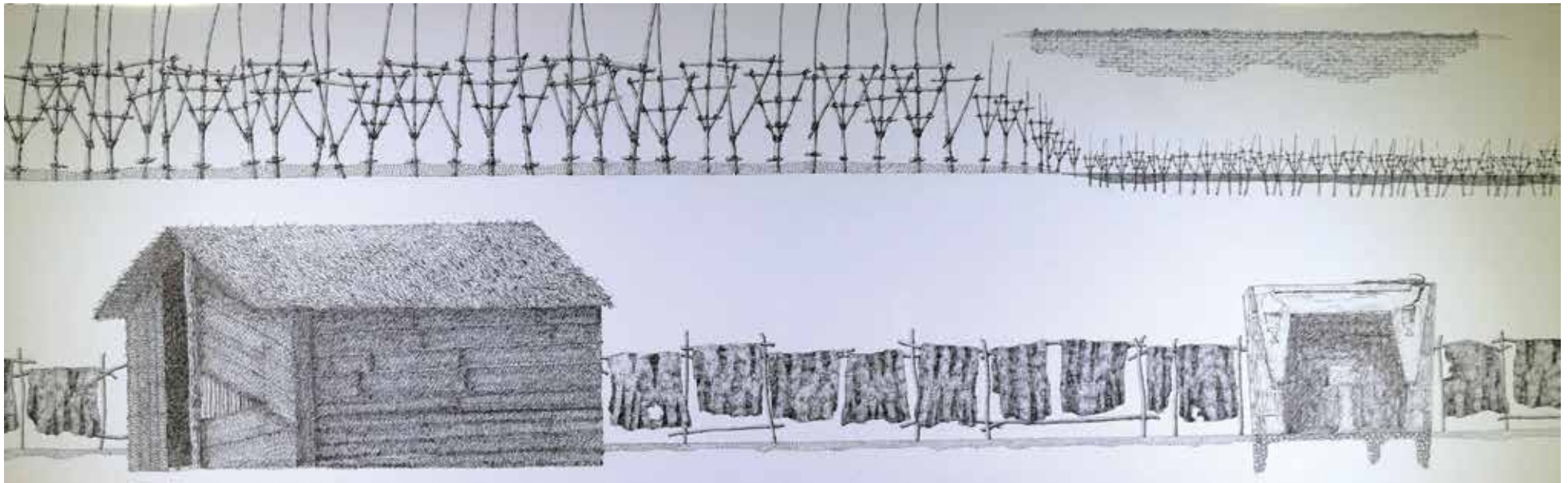
Unveiled Barriers reflects on the oceans' role as a mediator of pathways in and out of Sri Lanka. Maritime history sees

the island as the site of colonial enterprise facilitated through the ocean and its role as a strategic mercantile seaport for trade and defense while its contemporary manifestations have been that of migrant and survivalist travel during times of conflict.

Joseph's drawings reflect on how these natural boundaries and the coastal frontier become at times unseen barricades and at other times pathways to freedom in today's reality. This is made significant in Joseph's works especially when considering their relationships to the violent histories of habitation and devolution of power within a bounded island geography.

With support from Goethe-Institut Sri Lanka

Unveiled barriers III, Ink on paper, 2018. Courtesy of the artist



Layla Gonaduwa

Sri Lanka

Layla Gonaduwa is a self taught, interdisciplinary artist, who has moved towards a more conceptual art practice in the last five years. Her artistic approach is inspired by the politics of human perception, natural ecology of Sri Lanka and corporeal memory. Layla works in a range of mediums from enamel sculpture inspired by the ocean floor to woodcut prints, painting and collage works that draw from found material in the city. She has also experimented with video performance and text-based works that commence from her own diaristic annotations, fantasy and lore. Recent works include, *The SilverFish*, a text-based document and installation that deals with the fragility and ambiguous nature of written history. *SilverFish* received critical recognition both locally and internationally, and was selected for 'The Reading Room' exhibition as part of the Kochi-Muziris Biennale. At Theertha International Artists Collective, Gonaduwa has exhibited *Residue I & II*, that are site responsive newspaper installations dealing with the temporality of information landscapes and material recirculation of the news. At Colomboscope, a range of existing

DreamWeaver, Enamel, 2013. Courtesy of the artist



Vessel, mixed media, 2015.
Courtesy of the artist

works and a context-responsive glass enamel installation titled *Sandman* will be on view. Harking back to ancient lore, the Sandman is reinterpreted in the contemporary context as a shapeshifter who has supernatural powers. Gonaduwa is also interested in the pattern gradient formed through the constant movement of sands across a range of natural topographies. Moreover, glass enamel as a medium is created using sand as a key ingredient and this raw material emblematically speaks towards the resource extraction taking place across the island's coastal zones: from estuaries to lagoons—to feed the most current development projects from ports to the vertical city.

With support from Goethe-Institut Sri Lanka

Luka Alagiyawanna

Sri Lanka



Ocean Cyanotypes I, cyanotype paper, 2018.
Courtesy of the artist

Luka Alagiyawanna's practice explores identity and its entanglement with physiology, individual aspirations, and personal objects. Her work has adopted portraiture as its primary means of documenting narrative. By inviting the subjects of her photographs in the series *From This Point Forward* (2014) and *Hinterhof* (2012) to intervene upon prints of their own portraits, with various forms of mark-making, Alagiyawanna's process champions their ownership in the presentation of personal journeys.

Ocean Cyanotypes (2018) featured at Colomboscope continues to engage with these questions of ownership and narrative, yet leans further toward abstraction. The series considers the context of larger societal systems, local practices and the ways in which these are linked to ecological devastation. Provoking questions such as: What is the lineage of microplastics and how did they arrive to this coastal economy?

By collecting little pieces of styrofoam, plastic straws, and various other polythene products found on the beach and composing them as cyanotypes together with similar organic materials, Luka Alagiyawanna involves us in

a surreal game of indistinguishability. Collected, arranged and created instantaneously along the beach, these works speak to themes of labour, time and performance. Whether it is in the labour involved through collecting these materials, the scrutiny of passersby or the instantaneous nature of producing cyanotypes – the creation of these works turn into a performative act. Using these objects to cast a negative impression that in turn reveals a corporeal contour onto the paper surface – these cyanotypes imply a reversal, of the human systems, involved in their arrival into this ecosystem.

Alagiyawanna graduated from Berliner Technische Kunsthochschule with a Bachelor of Arts in Photography. Her work has been shown in group and solo exhibitions in Berlin, Colombo, and London. She also serves as the head of the department of photography at the Academy of Design, Colombo.

With support from Goethe-Institut Sri Lanka

Mahen Perera

Sri Lanka

Mahen Perera's work consists of a constellation of objects and his evolving relation with their materiality. The artist, takes back to his studio detritus such as: rope, discarded clothes, foam, driftwood, carcasses of coconuts, felt, and fragments of toys. There they sit, spat out by complex human circulation, as intimate remains now salvaged. The process of collecting these along the oceanside for Perera is a means through which to "confront and consider the world and [himself] inside of it." He wraps, casts, stitches, burns and layers these materials in paint, drastically altering them and injecting them with a new physicality and corporeal avatar. The reworking of these materials into whole new objects compels us to consider them for more than their mono-histories. Perera's process approaches the coast and points to the polyphony of histories that emerge when we consider the biography of these found objects.

Formally, these works inspire an unfamiliar combination of desire, vulnerability, and mystery. The competing histories of these objects tell us enigmatic truths and infinite stories about ourselves and the means through which we discard things. They thereby become objects of passive surveillance. We cannot specifically access their histories but we recognise them as monuments to their existence and thereby evidence of our own. It is through this competing historiography of Perera's painting-as-sculpture-as-painting that we find a place to rest, and experience something unknown and unanswerable as a means of reevaluating the known. Here we are suddenly confronted with important questions such as, What are the records stored in this object and why did it journey here?



Together, nylon rope, emulsion, sea sand, cement, shoe polish, towel, 2019.
Courtesy of the artist

Mayantha Perera

Sri Lanka

Mayantha Perera, a student at the University of Visual and Performing Arts, Colombo is a painter working primarily in oils. The artist's work includes nudes in either dystopic environments or huddled together in the dark, religious imagery, and surrealist portraiture. The artist's paintings make heavy use of light, shadow and texture, and at times depersonalise figures through erasure, while at other times embedding them with highly dramatised facial and bodily expressions.

For Colomboscope Mayantha Perera paints scenes from personal memories tracing the aftermath of the tsunami that hit Sri Lanka and several other coastlines in 2004. The artist attempts to paint from a subjective lens, charting scenes from his family's journey in attempting to locate his grandfather who was lost to the tsunami.

The artist is concerned with the ways in which we record childhood memory and the remnants of trauma that remain. Tragedy escapes representation, and yet there is a catharsis in depicting those times of anguish. Perera was nine at the time of the tsunami, and has only a vague memory of the quick paced time of panic, destruction, and loss. He recalls his grandfather as a storyteller and companion who left the house one morning, promising to return soon, but finally arrived three days later in a coffin. In the *Death of Grandfather* series, Perera embeds landmarks from the southern coast into his paintings to help reconstruct and make his fleeting memories concrete. In the recent years when the landmarks of the southern coast of Sri Lanka have been imbued with exoticised visions of



The Garden of Gethsemane, oil on canvas, 2018.
Courtesy of the artist

paradise, Perera's paintings reveal the undercurrent of trauma and sustained grief as well as the many failures of disaster management. Perera's works intervene into the commodification of the ocean, by providing a sobering picture, it reminds us that nature will always be the great equaliser.

With support from Goethe-Institut Sri Lanka

Mika Tennekoon & Yanik Tissera

Sri Lanka

Mika Tennekoon and Yanik Tissera are interested in the swell of the ocean tides and currents. They explore the ways in which oceanic movements intersect with geopolitical boundaries and human systems of consumption and disposal. Tennekoon works across several mediums such as photography, digital sketches and installation. Her practice explores such themes as our relationship with ecology, a connection to the divine feminine, and the unseen.

Tissera is a photographer with a focus in photojournalism, portraiture, wildlife and surf culture. Tennekoon and Tissera are avid surfers and stalwart supporters of the local surf scene. As lovers of the ocean, the artists split their time between the coastal towns of Arugam Bay and Hikkaduwa. Here they began finding plastic ocean-waste with labels in languages from countries in South and South-East Asia on the shores of Sri Lanka. As part of an on-going practice they began collecting these international waste objects: shampoo bottles from Thailand and juice cartons from India, in order to trace the journey of waste and how it overlapped with natural movements of the ocean.

Plastic tides features a grid of configurations, each with the words "Planet over Plastic" written in a variation of languages from subcontinent countries over an ocean scenery. Jarring, unnatural (plastic) colours of text overlay the soothing, natural hues of the ocean blues. The work explores how natural movements of water that regulate and control our environments become coopted by global industrial infrastructures, and careless waste management, to transport.



Liquid mountains, Acrylic and gold canvas on handmade paper, 2017.
Courtesy of the artist and Saskia Fernando gallery



Untitled, digital print, 2018. Courtesy of the artist

Molla Sagar

Bangladesh

Molla Sagar's recent film works have dwelled upon pastoral lived realities and the rural sphere of Bangladesh. His cinematic language steers away from a romanticised and idyllic view, rather plotting ecological precarity, labour struggles, folkloric tradition, and revolutionary actions in the everyday lives of the subaltern class. Earlier films have been set at a Jute Mill in Khalishpur, and have chronicled coal mine protests in Phulbari and focused on fishing communities around Teknaf and the Sundarbans. Sagar edits an online cultural magazine, 'Shap Ludu,' (shapludu.com) and

has a vast sonic archive of people's songs and oral traditions of the Bengal delta. *Titas - The River* is a participatory documentary film that has been made over a number of seasons. It deals with the river as a mythical entity but also documents the daily relationship between the riverine landscape and local communities. The river is a site of dreaming, sacred celebrations, nourishment and strife. The filmmaker journeys along the riverbanks by boat, and, at certain points, even the camera plunges into the river waters—thus, there is an entanglement between the *Titas* as a living source and the communal ethos of fishing and agrarian cultures that surround it. The film is inspired by Ritwik Ghatak's epic cinema in *Titas Ekti Nodir Nam* (*Titas is the name of a River*, 1973) which in turn was based on a novel by the legendary author, Advaita Mulya Barman.

When reviewing this film, artist and writer Naeem Mohaiemen notes, "The protagonists of *Titash* are the historic Malo river community of Malopara, and their language is a hybrid of Bangla, Brahmanbaria and Comilla anchalik bhasha, and the Malo adivasi language. It is so intensely hybridised that my eyes kept turning to subtitles for rescue, a stranger in my own land". Sagar has screened his film for the Malo community and included their feedback as part of his initiative to decentralise the very act of filmmaking and its expanded social function.

Supported by the Bengal Foundation and Goethe-Institut Bangladesh



TITAS - The River, public screening, installation view, 2017. Courtesy of the artist

Muhammed Cader

Sri Lanka

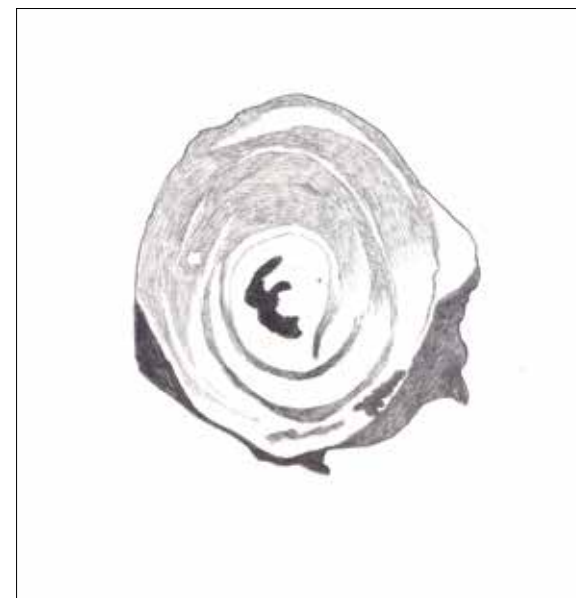


Earth flags of a square Island, digital print on canvas, 2019. Courtesy of the artist

Muhammed Cader's practice examines landscape and the political connotations buried in our varied approaches to it. In 2010, Cader began making a series of works titled *flags*. These paintings were made of three equal horizontal bands that documented various coastal views in Sri Lanka and Cumbria. Cader engaged with ideas of borders, statehood and territoriality and questioned the ways in which landscape becomes an active agent in socio-political realities. Rendering these works to the scale of international dimensions

of national flags, the artist nods to the colonial gaze of statehood and land resource made into a unit of sovereign power.

In 2018, the artist travelled in all cardinal directions of Sri Lanka (Jaffna, Batticaloa, Galle and Colombo) in order to capture views of the ocean. The low-tech photographs made during these visits are composited into horizon lines of land, sea, and sky. By calibrating space through all ends of this country, these flags are sublime reflections into



Neva mind the bullshit, pencil drawing on paper, 2011. Courtesy of the artist

the coast, ecological affinities and its relationship to naturally bounded state lines. For Cader, there is significance to the cubic space that emerges from this manner of installation. The cube stands as a metaphor for the ways in which the organic is becoming supplanted through contemporary economic and political discourses in Sri Lanka. Here, approaches to human settlement, coexistence with nature, and humanist ways of thought are reduced to inorganic structures. The island becomes a defined and ordered cubic commodity to be purchased for geo-political, extractive and tourism-based interests. The artist invites viewers to look within the space and attempt to orient themselves through a compass that bears no directional marking with only the ocean-scape flags available for reference. Through this, Cader questions our own implication in understanding our landscape, and its politicised borders, and our responsibility in forming a regional future.

Pradeep Thalawatta

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. He delves into these themes through performative practice, often steeped in engaging with visual culture. Thalawatta also creates sculptures and installations that survey the embedded life of objects within the city and semi-rural areas in the context of post-war development.

Rameshwaram (India) to Mannar (Sri Lanka) (2012) and *Kandy to Jaffna* (2016) are two works from an ongoing series in which the artist connects disparate histories to generate new conversations. Rameshwaram speaks to the Hindu epic *Ramayana*. The chain of shoals along the Palk Strait, according to the Hindu legend, was the bridge built to transport Rama, the hero of the *Ramayana*, to the island to rescue his wife, goddess Sita, from Ravana.

Kandy to Jaffna speaks to the A9 Highway which connects the central city of Kandy with Jaffna. The highway was closed in 1984, after the eruption of the civil war between the Sri Lankan armed forces and Liberation Tigers of Tamil Eelam. After de-mining and repairs were completed, the A9 Highway was reopened for troop movement for the first time since 1984 on the 2nd of March 2009 and finally reopened for civilians in April 2009.

By bringing these works together, Thalawatta reflects on roads as points of historical connection, one, international and yet tied deeply to the spiritual formations and ideologies of Sri Lanka, and the other, internal and conflict-ridden roads that may facilitate war, trade, or interdependence.



Rameshwaram (India) to Mannar (Sri Lanka), mixed media, 2012.
Courtesy of the artist

Prasad Hettiarachchi

Sri Lanka

Prasad Hettiarachchi is interested in the nature of urban growth and development and their impact on people of Colombo. The post-war years have seen the emergence of a dominant narrative of development. While many favour its advent, the artist is concerned with the ways in which narratives around development often do not consider socio-economic class dynamics. For Hettiarachchi, history is built up from a collection of circumstances and events that are deeply intertwined and interconnected with each other. Historical events, thus, cannot be parsed out and interpreted individually. His artistic practice reflects on colonial machinations within the island and the manipulation of internal conflicts to divide and conquer.

Hettiarachchi's carvings, paintings, and sculptures for Colomboscope consider the contemporary manifestations of these machinations as facilitated through the oceanfront. In Hettiarachchi's paintings, we notice

the interventions of this historical and contemporary colonial imagination as they become symbolic monuments to our present economic moment. Within this context, Hettiarachchi is interested in the invisible changes facilitated through the ocean that have visible and felt realities on land. His paintings isolate various objects and scenes from the historic city, intentionally erasing their context. This act of erasure attempts to nurse specific symbols out of a chaotic visual landscape. Cranes, trade tools, construction sites, divine symbols, and colonial and historical buildings rendered in the style of Indian miniature painting, reveal themselves on the canvas as interconnected symbols. His paintings connect the likes of an urban street vendor and his hopes as inextricably tied to and impacted by the crane at the local shipping port. The cosmologies of meaning that emerge become a threshold through which we are able to investigate the contexts of coastal urbanity that we do not often see.



Saravita box IV, mixed media on paper, 2018, courtesy of the artist

Ranjit Kandalgaonkar

India

Ranjit Kandalgaonkar lives and works in Mumbai. His practice focuses primarily on unseen and ignored processes of urbanisation, as in the ongoing project *cityinflux*, and in various research-led initiatives which attempt to unlock historical and contemporary data, thus, placing the artistic work in the context of an unseen social history.

Kandalgaonkar's long-term project [MODELLED RECYCLED SYSTEMS] records shipbreaking, its material waste ecologies, and associated labour practices as relating to global shipping accountability. The durational ramifications of ship workers' labour conditions are a blindspot that have till recently been conveniently sidelined.

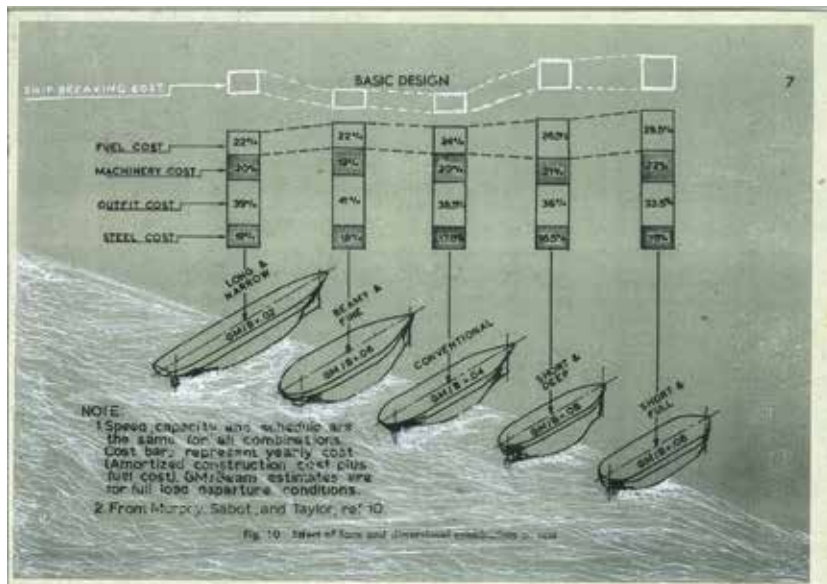


Kalvari class, charcoal, watercolour and pen on tracing paper 2018. Courtesy of the artist

Kandalgaonkar's approach entails mapping each and every part of a ship from the point that it is decommissioned, broken down and recycled, by tracing the often unconventional trajectories followed during this process and modelling their often odd path back into primary (raw material), secondary (back into other ships) or tertiary (on land) markets. The series [*in the wake of shipping infrastructure*] (2015-16) uses instances of a personal history to engage with shipping infrastructural set-ups from the last five decades as they affected the size of ships being broken down subsequently. This new suite of works, [*shipbreak dossier*] (2018-19) at Colomboscope are based on research conducted over the past decade charting an early attempt to understand different operational scales of ship disassembly and the subsequent reconfiguration of recycled goods at the shipbreaking yards of Mumbai and Alang-Sosiya. From the start of the life cycle, from the shipbuilding process, the shipping industry has had a convenient tendency to dissociate itself from the act of shipbreaking and to relegate shipbreaking to another industry, namely the waste/recycling industry. Hence, the cycle remains incomplete and broken.

This refusal to acknowledge end-of-life ships as part of the shipping cycle has led to the demolitions migrating to urban peripheral spaces across sites in South Asia, overlooking safe labour laws, and sometimes flouting even basic environmental rules.

Co-commissioned by Art Jameel. With additional support from Goethe-Institut / Max Mueller Bhavan New Delhi



Basic Design, drawing and digital graphics on paper, 2019. Courtesy of the artist

Robin Meier

Switzerland

Artist and composer, Robin Meier explores the emergence of natural and artificial intelligence as well as the role of humans in a world of machines. Meier tries to make sense of these questions through musical compositions and multi-part installations. Meier has exhibited his works internationally and is a longtime collaborator at IRCAM / Centre Pompidou (Paris) and Fellow of the Istituto Svizzero di Roma (2018/2019).

The House Crow (aka Colombo Crow) common across South Asia also has started to spread around the world through maritime trading routes.

It arrived in East African ports as early as 1897 and a few years later in Australia. More recently, it established itself in the Dutch harbour town, Hook van Holland (around 1998) and in St. Petersburg, Florida, around 2004. As a consequence of interwoven processes of climate change, increased urbanisation, escalating extinction, and the unprecedented global movement of commodities, ideas, and organisms, it is now often the case that people and wildlife find themselves thrust-into novel environments and relationships: "contact zones", as Donna Haraway calls them in her seminal book *When Species Meet*.



If The Lion Could Speak, participatory sound installation, 2012. Courtesy of the artist



Old man sharing food with hundreds of pigeons every day in front of Centre Pompidou, Paris 2016 (photo: robin meier). Courtesy of the artist

Robin Meier composes this performance cycle dedicated to the wild birds of Kompannaviya – crows, mynahs, and many other bird species that roam the skies between this fast-transforming neighbourhood and the seashore. With pre-recorded acoustic elements drawn directly from the ocean, as well as personal interviews and live musicians, *Collective Feeding* unfolds as an interaction between birds and humans to engage with questions of migratory passage and maritime pasts through acoustic improvisation and shared knowledge.

With support from Pro Helvetia – Swiss Arts Council New Delhi and Embassy of Switzerland to Sri Lanka and the Maldives

Sissel Tolaas

Norway / Germany

Smell researcher, artist, chemist and smell theorist Sissel Tolaas's practice bridges several disciplines by focusing on smell as a way of detecting and corresponding with the planet and diverse communities. Tolaas maintains an unconventional and deeply engaged approach to scent as a means of decoding characteristics of cultural behaviour, economic development and social memory, as well as ecological precarity, across metropolitan, industrial and natural landscapes. She has identified the smell molecules in worn coats, garbage dumps, refugee camps, and indigenous ancestral sites, connecting chemical knowledge with sentient mappings, workshops, and large-scale installations. Born in Norway but currently based in Berlin, Tolaas studied mathematics, chemical science, languages, and visual art in Norway, Poland, Russia, and the United Kingdom. She has spoken at academic institutions around the world including Beijing's Tsinghua University, Oxford University, Cambridge University, and Harvard. In 2004, with support from International

Flavors & Fragrances Inc. (IFF), Tolaas founded the SMELL RE_searchLab, a workspace to research, develop, and execute smell-related projects for institutional, educational, and individual clients. At Colomboscope, Tolaas will continue with her project, *Ocean SmellScapes_Sri Lanka 2019* that has covered various coastal zones, seashores and oceanscapes ranging from Costa Rica and New Zealand to Latvia and most recently, the Maldives. She will conduct fieldwork through collecting olfactory information in the Southern and Western coastlines of Sri Lanka, followed by children's workshops that take the nose as primary tool while addressing sentient knowledges of the Indian Ocean, the dangers of pollutants and marine resources as a shared heritage; Tolaas thus facilitates potential solutions from the perspective of the local youth. The intention is to build a smell archive that can be accessible to everyone.

Commissioned by TBA21—Academy.
Additional support from EUNIC



Ocean SmellScapes, 2016. Courtesy of the artist

The Many Headed Hydra

Ireland | Germany



Hydra flags, *When the Sea Looks Back, A Serpent's Tale*, Nida Art Colony (LT), 2017. Courtesy of the artist

The Many Headed Hydra is a shape-shifting collective interested in myths, practices, and queer ecologies that emerge from bodies of water, involving people, critters, and earthly forces of different islands, continents, and peninsulas. Moving through lands, cities, and buildings, through intimate, forbidden, and public spaces, through bodies and between lands and ever slipping from control or containment, bodies of water are linked to an imaginary of crossing, to movements of passage. Following the waters, a different cultural cartography appears – one that flows through the geography constructed by demarcations of national territories, of property, and of linear histories. The Many Headed Hydra explores the waters as rhizomatic narrative space and as potential infrastructure of commons.

The Many Headed Hydra is interested in the potential of storytelling and fiction for connecting research, art making, and publishing. A collaborative feminist and decolonial art project, the Hydra uses publication as a performative device and surfaces through unbounded magazines – in the form of rumours, printed matter, radio broadcasts, exhibitions, performances, and evocations. The Many Headed Hydra was initiated by artist Emma Haugh and curator Suza Husse at District Berlin in 2016. At Colomboscope, a group of artists, graphic designers and writers enter into dialogue with The Many Headed Hydra to engage with creaturely collectivities (*natural/mythological/cyborg*) that incorporate gender dissidence as well as resistance against ecological and social extractivist practices.

Local collaborators include Ruwangi Amarasinghe, Vicky Shahjahan, Sandev Handy, Ephraim Shadrach, A Collective for Feminist Conversations and The Women and Media Collective.

With support from Goethe-Institut Sri Lanka



Detail of Hydra flags, *When the Sea Looks Back, A Serpent's Tale*, Nida Art Colony (LT), 2017. Courtesy of the artist

Building the Breakwater

By Ramla Wahab-Salman

In 1796, The British occupied Colombo and put an end to 140 years of Dutch rule. Colombo became the capital of Ceylon and the modern town and harbor were developed under British rule. In the second half of the 19th century major works were undertaken, such as construction of breakwaters in the harbor, to effect the transformation of Colombo into a significant port. It became the island's main port and commercial centre, surpassing Trincomalee and Galle which were natural harbors.

This essay extends the idea of building the breakwater to historically contextualize the development of the port of Colombo.



Source : Plâté Limited, Colombo 03, Sri Lanka.

THE COLONIAL CITY OF COLOMBO was as much a space for hard labour and punishment, disease and death, regulation and control as it was a portal for global commerce, an avenue for global commerce and a space for urban bungalows and promenades. Colombo is spatially laid out with major areas in waterfront locations to facilitate trade and defense against military interventions. By the early 20th century, Colombo held the rank of 16th largest town compared with towns in Great Britain. The port of Colombo has been described one of the most connected places on Earth.

Conquest brought British rule to the former Dutch and French Indian Ocean settler states. Within the long history of global encounter in port cities, the story of the labourers, slaves, convicts and other involuntary migrants remain deeply connected to achievements within the imperial vision of modernity. It is the history of those “shunted across the evolving national boundaries with their destinations, destiny and role of the colonial apparatus becoming increasingly shaped by economic transformations”.

From the 17th century Dutch VOC shipping networks, the ports of Colombo and Galle were second in importance only to Batavia. The port cities of the island were a crucial point of call for Dutch ships sailing enroute the Western and Eastern Indian Ocean. Dutch ports taken over by the British force of arms included Cape Town, Colombo and Malacca. Colombo, defined by her centrality was known by 1910 as “The Clapham Junction of the East”, while Malacca was later taken over by Singapore.

By tonnage, Colombo was ranked the seventh busiest port in the world after New York, London, Antwerp, Hamburg, Hong Kong, and Rotterdam. The identity of the Port of Colombo as a node and point of transshipment to the Indian subcontinent was tied to its location on the route to Australia from the Suez Canal which was opened in 1869. The dredging and construction of breakwater made Colombo characteristic of the industrial improvements made by the British Empire in its colonies.

Slaves and convicts, from the 17th century, formed a section of involuntary Asian immigrants in Dutch Indian Ocean settlements. Convicts were shipped from Batavia and Ceylon to the Cape and onward to Mauritius. In a later period, according to R.L. Brohier, the severity of sentences passed and lashes on prisoners in Ceylon in the middle of the 20th century could only be fully understood through a study of historic records. The breakwaters were constructed on the labour of convicts supplied by the Prisons Department striving toward an imperial engineering vision of modernity. From a pre-British period onward, historians argue that the partiality of a colonial archive has not favoured the documentation of the history of non-elites, including many from Ceylon caught in the web of slavery and colonial transportation.

From the mid-nineteenth century, the importance of Colombo was tied to the spread of colonial plantations and the ready access from the western side of the island to

the highlands where crops were grown. Colombo changed over the course of the century from being a colonial fort and citadel to a site of commerce. Its rise to prominence was not natural but arose out of the needs of colonialism.

Disease in a city fast overcrowding led to a series of sanitation crises. The task of cleaning the city was largely left to convicts and cheap hired labour to remove refuse from roads and public spaces. While town planning in Britain emphasized open green spaces serving as 'lungs of the town'- Colombo suffered from acute crises of sewage disposal. A 1907 Report of the Sanitation of Colombo, Section V, blamed Colombo's authorities by defending those who used back lanes, ruins, gardens and grass fields as latrines- as nothing better was provided to them by the city's governance.

Famine, fevers and fear of disease were common in the city. At the risk of spreading or contracting such disease were the many pilgrims, labourers, traders and administrators who moved through Colombo. In periods of severe illness, it was designated black quarantine carts and boats which transported the sick to hospitals- particularly those afflicted with leprosy. Sporadic outbreaks of cholera were identified as the chief threats to the public health of great cities.

The protected harbor of Colombo attracted shipments and stimulated the passage of people through the city. Plagues in India resulted in the Prevention of Diseases Ordinance No.3 of 1897 in Ceylon which clamped down on the movements of Indian



Source : Plâté Limited, Colombo 03, Sri Lanka.

labour through the ports of Colombo and Mannar. Plague swept through Colombo in waves. The plague of 1914 transmitted by rat fleas severely affected the city's food supply which led to the establishment of the Chalmers Granary by Governor Sir Robert Chalmers with a railway line connecting the granary complex. The granary was established in the same timeframe as an anti-rat campaign to regain a hold on the sanitation of the city.

By the 1830's, the opening up of the Kandyan territories by road complemented the interests of the coffee plantation industry.

Ceylon had a common motivating factor in terms of transport development with many countries within the period. Mauritius, Ghana, Argentina and Brazil are among examples of linking transportation with a growing demand for "Tropical Agriculture" from across Europe. Beginning with a catastrophic leaf fungus known as the Coffee Blight of the 1880's, in the same time as the construction of the breakwaters, Ceylon opened up a vast tea garden in the East.

The 1848 Road Ordinance No.8 demanded that every male of 18-65 years of age was liable to road service. Although it was a shift from the feudal Rajakariya institution of labour: both systems involved using the power of flogging as punishment up to a hundred lashes a day. While the Galle Face Green is an urban feature reminiscent of Singapore and Shanghai, preserved for the equatorial climate and sea breeze along the southern edge of the Fort area, it was once also notorious for its whipping post which stood by the sea front.

Roadways were initially central to connectivity, but a tedious enterprise. Monsoon rains, outbreaks of cattle murrain and long delays in journey deteriorated the quality of coffee being shipped out of the island demanding efficient methods of connectivity. Thus, lobbying by planters and industrialists began for a railway.

The first colony which built a railway was British Guiana in September 1825 with a railway system followed decades later by Ceylon. The engineering of such projects in colonies was the process of replacing the “aching and strained muscles of the manual labourer by the tireless machine”. The histories of railways in Ceylon are chequered by issues of raising capital, protests, sickness and disease. A modest plan in comparison to global railways projects – Ceylon’s railway was necessary in linking the plantations to the port and facilitating movement into the city.

From the whipping post to convict labour—interlinking ambitious colonial road and railway building, disease and involuntary migration into the city, this introductory essay has attempted to nuance a rose hued understanding of port cities bringing to light the silent histories of constructing major works, complex networks of oceanic exchange and building the breakwater.

ENDNOTES

- ¹ Ceylon.Colombo Harbour Breakwater 1900 (Photographic Print Description of image by A.W.A. Plate & Co. by the British Library Online Gallery).
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- ¹⁷ Rhoads in Broeze ed. (1997)207.
- ¹⁸ Brohier (1984)50.
- ¹⁹ Munasinghe, Indrani "The Colonial Economy on Track: Roads and Railways in Sri Lanka, 1800-1905" (2002)1-99,260.
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Tales of Giant Squid

By Richard Boyle

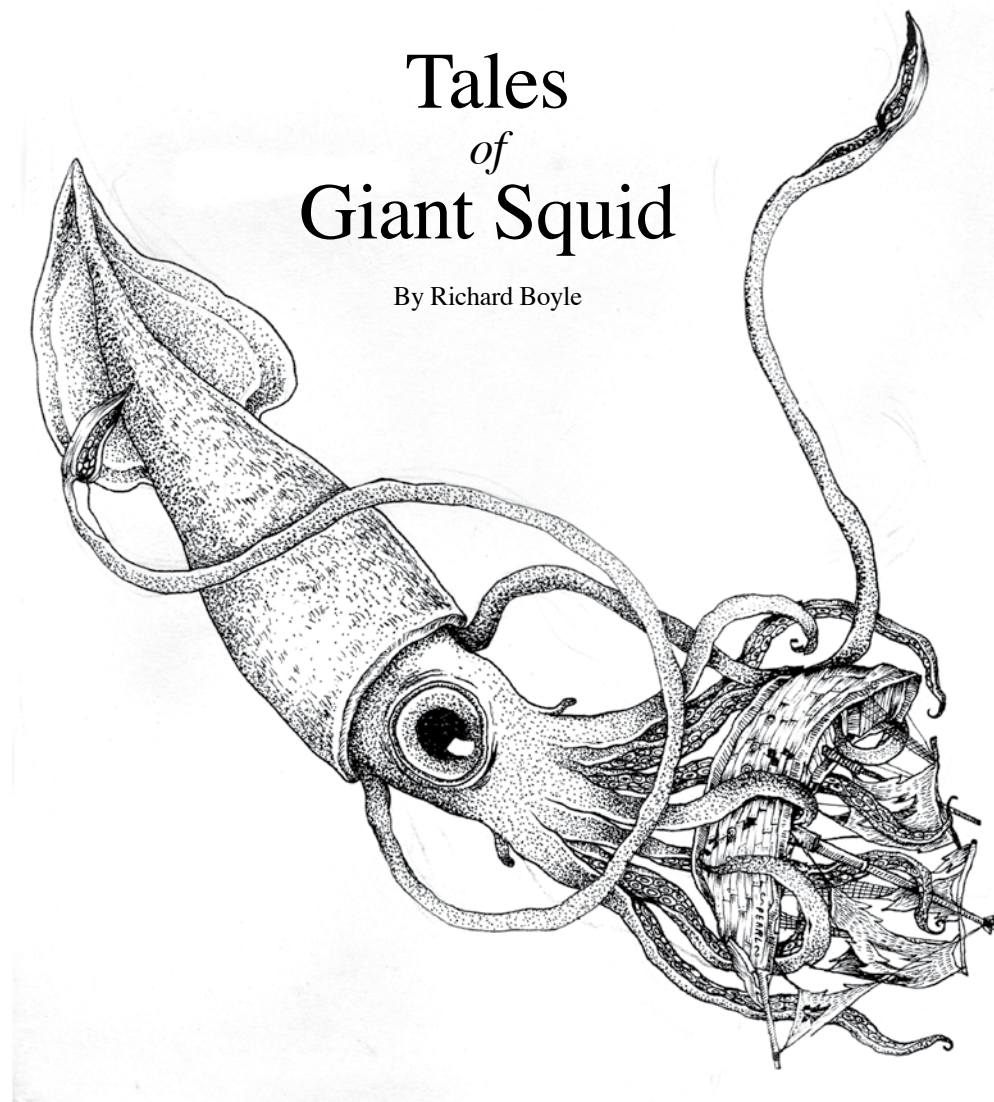


Illustration by Ruwangi Amarasinghe

“The brute struck us, and the ship quivered under the thud; in another movement, monstrous arms like trees seized the vessel and she keeled over; in another second the monster was aboard, squeezed in between the two masts”

– Captain James Floyd, master of the *Pearl*, as reported in the London Times, 4 July 1874.

THE GIANT SQUID, or *Architeuthis*, symbolizes an extraordinary paradox at the dawn of the twenty-first century. While humankind endeavours to detect signs of life in the solar system and beyond, there is an enormous creature inhabiting the oceans of our planet *no living specimen of which has yet been observed by science*. Washed up and invariably damaged carcasses have provided the sole clues as to the natural history of *Architeuthis*. And there was not even an image of a live giant squid until September 2004, when researchers took the first photographs of the creature in its natural habitat and it was only in July 2012 that a live adult was filmed in its natural habitat. Aptly, it has been tagged as the least-known large animal on earth.

It is also the last monster to be conquered. Some twenty metres long, with multiple appendages, arrays of hooks, claws and suction cups, the largest eyes in the animal kingdom, a misplaced parrot-like beak, and the ability to change colour, the giant squid is not only monstrous but essentially alien. From the *kraken* of antiquity, with which it has been identified, to the ‘Thing’ of Michael Crichton’s novel *Sphere* (1987) and the ‘Beast’ of Peter Benchley’s 1991 novel of the same name, the giant squid has been represented as a terrifying monster from the depths. Little wonder that it now lurks in the nether regions of the subconscious.

Arthur C. Clarke, the Sri Lanka-domiciled writer until his death, had a fascination for giant squid since the time when, as a boy, he saw an illustration in Frank Bullen’s *The Cruise of the Cachalot* (1899) of a fight between a sperm whale and a squid. This fascination manifested itself in his fiction on several occasions, along with a natural desire to rouse his readers’ fears of the monster from the depths. For instance, in his short story “The Shining Ones”, contained in the anthology *More Than One Universe* (1991), Clarke writes of a Swiss engineer who is contracted to repair a damaged hydro-thermal generator located at a depth of five hundred fathoms off the coast of Sri Lanka.

The engineer descends in a mini-sub to find that a large section of the heating element of the generator has been torn away. After repairing the damage he spots two comparatively small giant squid communicating with each other - using their light-producing organs, known as photophores, to create images. First he discerns a pattern that resembles a mini-sub, followed by one that looks suspiciously like an enormous squid. It dawns on him they have summoned Big Brother. The engineer’s last words are, “The thing is absolutely gigan-”

Back in the second half of the nineteenth century, very little was known about the giant squid or *calamary* as it was often called. The first reliably documented encounter between a ship and a giant squid occurred in 1861 near Tenerife when the French warship *Alecton* had happened upon one and attacked it with harpoons and guns. One lucky shot hit a vital organ, for the unfortunate creature vomited up blood. The crew threw a noose around it to haul it aboard, but the rope sliced through the soft flesh of the body, and the head and tentacles sank.

Although Sri Lanka is not normally associated with sightings or strandings of the elusive giant squid, the island does figure in a most mysterious and dramatic encounter between a ship and this awesome creature. It is unfortunate that the facts concerning the encounter in question have never been wholly substantiated. Nevertheless, the corroborated account of the sinking of the schooner *Pearl* in the Bay of Bengal in 1874 appears entirely plausible.

In June of that year, reports started to appear in the Indian newspapers about the incident in which the one hundred and fifty-ton schooner had been attacked and dragged under by a giant squid in full view of a passing ship. A few weeks later, on 4 July, a description of the attack was published in the trustworthy London *Times*.

“Our correspondent in Madras has communicated to us the following account of an extraordinary - and sadly fatal - encounter between a ship and a giant cuttlefish in the Bay of Bengal. An officer of the steamer *Strathowen*, who, along with many others aboard the vessel, witnessed the encounter, provides the first part of this account. The master of the schooner *Pearl*, the unfortunate vessel that was lost to the creature, provides the second part:

“We had left Colombo on the steamer *Strathowen*, had rounded Galle, and were well in the bay, with our course laid for Madras, steaming over

a calm and tranquil sea. About an hour before sunset on the 10th of May we saw on our starboard beam and about two miles off a small schooner lying becalmed. There was nothing in her appearance or position to excite remark, but as we came up with her I lazily examined her with my binocular, and then noticed between us, but nearer her, a long, low, swelling lying on the sea, which, from its colour and shape, I took to be a bank of seaweed. As I watched, the mass, hitherto at rest on the quiet sea, was set in motion. It struck the schooner, which visibly reeled, and then righted. Immediately afterwards, the mast swayed sideways, and with my glass I could clearly discern the enormous mass and the hull of the schooner coalescing – I can think of no other term. Judging from their exclamations, the other gazers must have witnessed the same appearance. Almost immediately after the collision and coalescence the schooner's masts swayed towards us, lower and lower; the vessel was on her beam-ends, lay there a few seconds, and disappeared, the masts righting as she sank, and the main exhibiting a reversed ensign struggling towards its peak. A cry of horror rose from the lookers-on, and, as if by instinct, our ship's head was at once turned towards the scene, which was now marked by the forms of those battling for life – the sole survivors of the pretty little schooner which only twenty minutes before floated bravely on the smooth sea. As soon as the poor fellows were able to tell their story they astounded us with the assertion that their vessel had been submerged by a giant cuttlefish or calamary, the animal which, in a smaller form, attracts as much attention in the Brighton Aquarium as the octopus. Each narrator had his own version of the story, but in the main all the narratives tallied so remarkably as to leave no doubt of the fact. As soon as he was at leisure, I prevailed upon the skipper to give me his written account of the disaster, and I have now much pleasure in sending you a copy of his narrative:"

"I was lately the skipper of the *Pearl* schooner, one hundred and fifty tons, as tight a little craft as ever sailed the seas, with a crew of six men. We were bound from Mauritius for Rangoon in ballast to return with paddy, and had put in at Galle for water. Three days out, we fell becalmed in the bay (latitude 8.50 North, longitude 85.05 East). On the 10th of May, about 5 P.M. – eight bells I know had gone – we sighted a two-masted screw on our port quarter, about five or six miles off, very soon after, as we lay motionless, a great mass rose slowly out of the sea about half-a-mile off on our larboard side, and remained spread out, as it were, and stationary; it looked like the back of a huge whale, but it sloped less, and was of a brownish colour; even at that distance it seemed much longer than our craft, and it seemed to be basking in

the sun. 'What's that?' I sung out to the mate. 'Blest if I knows; barring its size, colour, and shape, it might be a whale' replied Tom Scott; 'and it ain't the serpent,' said one of the crew, 'for he's too round for that 'ere critter.' I went into the cabin for my rifle, and as I was preparing to fire, Bill Darling, a Newfoundlander, came on deck, and, looking at the monster, exclaimed, putting up his hand. 'Have a care, master, that 'ere is a squid, and will capsize us if you hurt him.' Smiling at the idea, I let fly and hit him, and with that he shook; there was a great ripple all round him, and I began to move. 'Out with all your axes and knives,' shouted Bill, 'and cut at any part of him that comes aboard; look alive, and Lord help us!' Not aware of the danger, and never having seen or heard of such a monster, I gave no orders, and it was no use touching the helm or ropes to get out of the way. By this time three of the crew, Bill included, had found axes, and one a rusty cutlass, and all were looking over the ship's side at the advancing monster. We could now see a huge oblong mass moving by jerks just under the surface of the water, and an enormous train following; the wake or train might have been one hundred feet long. In the time I have taken to write this the brute struck us, and the ship quivered under the thud; in another movement, monstrous arms like trees seized the vessel and she keeled over; in another second the monster was aboard, squeezed in between the two masts, Bill screaming 'Slash for your lives', but all our slashing was to no avail, for the brute, holding on by his arms, slipped his vast body overboard, and pulled the vessel down with him on her beam-ends; we were thrown into the water at once, and just as I went over, I caught sight of one of the crew, either Bill or Tom Fielding, squashed up between the masts and one of these awful arms, for a few seconds our ship lay on her beam ends, then filled and went down; another of the crew must have been sucked down, for you only picked up five; the rest you know. I can't tell who ran up the ensign. – James Floyd, late master, schooner *Pearl*."

Sindbad in Serendib: Strange tales and curious aspects of Sri Lanka by Richard Boyle (*Visidunu Prakashakaya*: 2008)

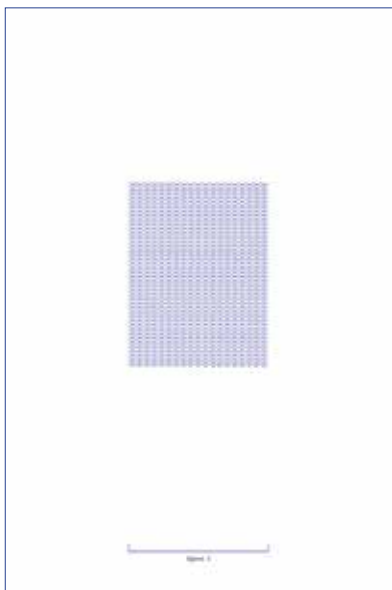
Barefoot Gallery



*Fazal Rizvi
Ivan Peries
Ranjit Kandalgaonkar
Raqs Media Collective
Shadman Shahid*

Fazal Rizvi

Pakistan



The Blue Drawings, digital print on paper, 2018.
Courtesy of the artist

Fazal Rizvi's diverse body of work investigates the complicated and interlocking relations of the marine with land and human history, centered around the Indian Ocean littoral.

Rooms Afloat, created in 2018, was Rizvi's first foray into experimenting with sound. The work, which took listeners on boats off the coast of Karachi and into the Arabian Sea, examined narratives of fishermen caught between the fluid and arbitrary borders of India and Pakistan. *These Fissures in the Deep*, commissioned specifically for Colomboscope 2019, takes this dialogue further by carrying the listener underwater on a walk upon the seabed. The viewer descends onto the ocean floor – home to all that the surface of the sea renders invisible. From this, Rizvi sketches an image, forcing us to come to terms with the depth of the water, its' historic and living depths—all that it encompasses within. Striking a resonance with oceanic networks, centuries old and still emerging, that reveal the matrices of colonisation, migration, and correspondence, the project engages lost objects, drowned



Colored Fields III, Typewriter Drawing Series, 2017.
Courtesy of the artist

bodies, and deep histories. Through looking at the sea floor and our own journeys along the water's edge, the listener may come to terms with their own mortality.

This work is exhibited alongside a set of fourteen drawings that use the parenthesis as a form of marking to construct various images responding to characteristics of the sea. The parenthesis functions as a symbol of a boat, allowing for diverse forms depicted, both abstract and concrete. Read as a complete set, the prints seem to embody linear notations of choreography, encouraging possibilities of resistance and negotiation with the vast ocean and fluid human borders that course through it.

With support from Goethe-Institut Pakistan

Written by Aziz Sohail

Raqs Media Collective

India



The Knots that Bind
are the Knots that Fray,
seven screen digital
film installation, 2010.
Courtesy of the artist

Raqs Media Collective (Monica Narula, Jeebesh Bagchi & Shuddhabrata Sengupta) follows its self-declared imperative of 'kinetic contemplation' to produce a trajectory that is restless in its forms and methods, yet concise with the infra procedures that it invents. The collective makes contemporary art, edits books, curates exhibitions, and stages situations. It has collaborated with architects, computer programmers, writers, curators, and theatre directors, and has made films. In 2001, it co-founded Sarai—the interdisciplinary and incubatory space at

the Centre for the Study of Developing Societies, Delhi, where it initiated processes that have left a deep impact on contemporary culture in India. At Colomboscope, Raqs Media Collective's works consider disruption and desire at sea through the lens of shipping infrastructure and the sailor—as entwined travelling bodies across the oceanic hemisphere. While the short vignette, *Shore Leave*, unravels as a story about the threshold of forbidden attractions and the incalculability of longing, *The Knots that Bind are the Knots that Fray* follows the journey of Titan cranes from the Tyneside Swan Hunter shipyard in northern England to the Bharati shipyard on the Western coast of India. Through found footage of this ultimate voyage shot by an engineer and amateur shipyard enthusiast, the ship-building cranes transmorph the labour chain, circuits of material value, and economies of re-use.

Raqs states: "This work reveals the emotional undertow of Capitalism's wake as it traverses continents and histories. The North East of England and the West Coast of India are drawn together experientially through industrial and geographical change. Like on-shore sweethearts bidding farewell to men in sailing ships, the world watches its own histories float away. Sometimes, as when finally falling in love, only the silences of loss and longing remain."

With support from Goethe-Institut /
Max Mueller Bhavan New Delhi

Shadman Shahid

Bangladesh

Shadman Shahid is a documentary photographer born in Dhaka, Bangladesh, who currently pursuing a Master's programme at the Royal Academy of Art in The Hague.

His works commence from personal stories and follow intimate narratives over a longer period, revealing the overlaps between documentary and fiction from the lens of a visual storyteller. Previously, Shahid trained at the Pathshala South Asian Media Academy and taught there. He was included in the British Journal of Photography's 'Ones to Watch' in 2016, and selected as a participant in the prestigious Joop Swart Master class in 2017 by World Press Photo.

The series, *Another day in Paradise*, is a photographic investigation focusing on the complex relationship between the specific landscape and inhabitant communities of St. Martin Island, an eight-kilometer-long island in northeastern Bay of Bengal, that forms the southernmost part of Bangladesh. Relating its intriguing history, Shahid narrates that, according to communal lore, "the island seemingly materialised out of nothing after an earthquake hit the Bay of Bengal few centuries ago. For years it remained hidden from humanity and only ghosts, fairies, djinns and few animals ruled the island. Until one day, it was discovered by thirteen fishermen. They couldn't resist the island's beauty as it was like nothing that they had ever seen before". In 1997, as the only coral island in the state, St. Martin was declared an Ecologically Critical Area (ECA) and since the last decade, its fragile ecology has endured a tourism boom, coral bleaching and escalating violence between the fishing community, sea pirates and Burmese coast guards. It is forewarned that these precarious conditions would cause a further shrinking and eventual disappearance of St. Martin island by 2050.

With support from Bengal Foundation and Goethe-Institut Bangladesh



Another day in paradise, digital print on archival paper, 2016.
Courtesy of the artist

B52 - Grand Oriental Hotel



Venuri Perera
Raqs Media Collective

Venuri Perera

Sri Lanka

Venuri Perera is a performance artist, choreographer, and movement facilitator. Primarily trained in Kandyan dance, Perera's works centralise questions of rights of access in a racialised present and is attuned with the woman's body through its many thresholds of strength and vulnerability. Perera's recent works have dealt with power and its relationship to gaze, empathy, and intimacy in public spaces.

I dance for _____ expounds on Perera's interest in the body as a 'political provocateur.' This work is a result of ongoing research that Perera conducts by working as a dancer in select dance bars frequented by locals and foreigners alike. In addition to the ethical considerations of this form of immersive research, personal questions of agency, voyeurism, transaction, and class become central to the way in which the artist reflects on her autonomy at providing "this kind" of service.

For Perera, working at a dance club involved performing an eight-hour work shift by night. Initially approaching this space with questions around an economy that relies on dance to generate desire and simulate intimacy, Perera began to notice the agential control that dancers exercised when it came to considerations of the body and gesture, and how conditions of labour were negotiated through the act of sensual grammar. The work engages with the agency of young women who use patriarchal and capitalist structures in adult entertainment to find a better life and, eventually, more independence from men. It considers the role these spaces play in coastal regions and ports, border towns, and tourist attractions frequented by migrant bodies who are entertained by performative bodies often deemed illegitimate. It is here that understandings of gendered agency, intimacy and labour become usurped by the performers who survive objectification as a move toward autonomy.

With support from Goethe-Institut Sri Lanka



Kesel Maduwa, Performance, Arts for Rights: South Asia Human Rights Festival, 2018. Courtesy of the artist

Galle Face Green



Firi Rahman

Firi Rahman

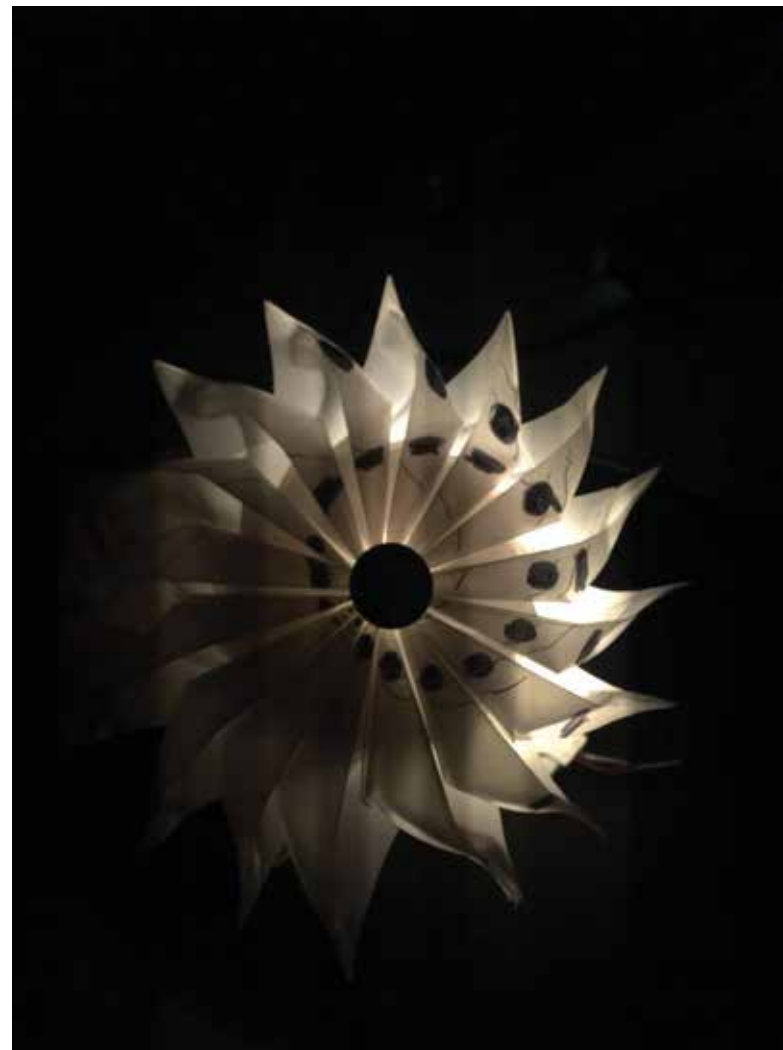
Sri Lanka

Firi Rahman responds to urgent shifts occurring within Colombo and the lived impact of gentrification in Slave Island (Kompannavidiya). His recent work considers the environment in its relationship to anthropocentrism, and its evolutionary intersections with the coast and the inner city. One of the most ethnically diverse neighborhoods in Sri Lanka, Slave Island is also the site of Rahman's collective project, *We are from Here*. Through mural portraits of the townspeople, Rahman, together with other local artists, highlights a deeply interconnected community being expunged by gentrifying state and corporate interests.

For Colomboscope, Rahman responds to the degradation occurring within water-based ecosystems over longer time phases as a result of rapid urban growth and commercial infrastructure development. These transitions are catalogued in his new project, *Taste Karaththé*, via generational oral histories and communal testimonies in an animated public installation. It records narratives in the form of animated drawings seen through phénakisticopes, exhibited in a vending cart. Both the vending cart and the phénakisticopes once popular in the city, now signal a defunct past and buried legacy of public interaction in an informal street economy.

Together with the marine conservation organisation, Oceanswell, the artist conversed with generations of fishing folk, scuba divers, sailors, and street vendors based along the Galle Face Green in Colombo. By recording their stories to track intergenerational discrepancies in our experiences of the coast, the artist reveals narrative signifiers of ecological histories that are now erased. Through this, we may speculate about connections between coral density and the use of limestone in constructing Slave Island's oldest mosque. We may even be able to track shark populations over time in their linkages to the use of shark vertebrae in a board game played by the townsfolk.

With support from Goethe-Institut Sri Lanka



Taste Karaththé, Mixed media, 2019,
Courtesy of the artist

Programme Schedule

25th - 31st January 2019
10:00am - 7:00pm
Free Admission

RIO COMPLEX

60, Kumaran Ratnam Road, Colombo 02

BAREFOOT GALLERY

704, Galle Road, Colombo 04

GOETHE-INSTITUT

39, R. G. Senanayake Mawatha, Colombo 07

B-52 GRAND ORIENTAL HOTEL

2, York Street, Colombo 01

GALLE FACE GREEN

Colombo 03

DEHIWELA BEACH

Waves Seafood, 58/6, De Alwis Place, Dehiwela

FRIDAY, 25TH JANUARY

RIO COMPLEX

10:00am - 7:00pm

Exhibition Hours

9:00am - 10:30am

Fort Trails with Chryshane Mendis

Chryshane Mendis is an independent researcher specializing on the history and archaeology of the Fortress of Colombo. His heritage tour will span the area of Colombo Fort. The tour will trace colonial era buildings and hidden locations unveiling the layered histories they possess. It will thematically converse with the development and expansion of Colombo Fort across the Portuguese, Dutch and British periods.

Limited capacity. Prior registration is required.

Contribution on a donation basis.

5:00 pm - 5:45pm

Collective Feeding | ROBIN MEIER MUSIC PERFORMANCE

Robin Meier composes this performance cycle dedicated to the wild birds of Slave Island—crows, mynahs and many other bird species that roam the skies between this fast transforming neighbourhood and the seashore. With pre-recorded elements drawn from directly the ocean and live musicians, *Collective Feeding* unfolds as an interaction between birds and humans to engage with questions of migratory passage and maritime pasts through acoustic improvisation and shared knowledge.

BAREFOOT GALLERY

10:00am - 7:00pm

Exhibition Hours

GALLE FACE GREEN

Taste Karaththé | FIRI RAHMAN TEMPORARY INSTALLATION

25th - 27th January 2019

Rio Complex | 10am - 5pm

Galle Face Green | 5:30pm - 11pm

28th - 31st January 2019

Rio Complex | 10am - 7pm

GOETHE-INSTITUT

4:30 pm - 7:30pm

The Ocean is on Air

TBA21—Academy Convening

Julietta Aranda / Stefano Harney / The Many Headed Hydra / Inhabitants / Jasmine Nilani Joseph / Hania Luthufi / Anoli Perera / Sissel Tolaas

ARTIST CONVERSATION, MUSIC, SMELL

RESEARCH, LECTURE AND FILM SCREENING

This convening broadcasts the ocean as a sphere of sentient belongings, responding to different eventualities from sinking islands to deep sea mining. Approaching the water horizon through coastal scents, queer creatures and contributing a feminist reading to maritime narratives. How may we access the afterlives of shipping and labouring bodies circulating in hidden accounts of sea infrastructure? We conclude with a sonic recital journeying across travel routes as shared languages of the Indian Ocean defy the divides of geographic boundaries.

Conceived by Chus Martínez in collaboration with Natasha Ginwala and Julieta Aranda

B52 - GRAND ORIENTAL HOTEL

5:00pm - 11:00pm

Exhibition Hours

7:00pm - 11:00pm

I dance for _____ | VENURI PERERA

DURATIONAL PERFORMANCE

A night club. Bright lights and shadowy corners. Dancers wait for clientele: the routine lot and some surprise catches. The evening in Fort is dusty and broken hearts loiter hopelessly.

Artist Firi Rahman responds to urgent shifts occurring within Colombo and the lived impact of gentrification in Slave Island (Kompannavidiya). For Colomboscope, Rahman addresses the degradation occurring within water-based ecosystems over longer time phases as a result of rapid urban growth and commercial infrastructural development. These transitions are catalogued in Taste Karaththé via generational oral histories and communal testimonies in an animated public installation that is on the move between Rio Complex and Galle Face Green.

SATURDAY, 26TH JANUARY

RIO COMPLEX

10:00am - 7:00pm

Exhibition Hours

3:00pm - 6:00pm

Smellarchive_children's workshops
| SISSEL TOLAAS

Sissel Tolaas is a smell researcher, artist, chemist and smell theorist whose practice bridges several disciplines by focusing on smell as a way of detecting and corresponding with the planet and diverse communities. Smellarchive_children's workshops will take the nose as primary tool while addressing sentient knowledges of the Indian Ocean, the dangers of pollutants and marine resources as a shared heritage.

Limited capacity. Prior registration is required.

4:00pm - 6:00pm

Poolside Artist Talks

4:30pm - 6:00pm

Fort Trails with Chryshane Mendis

Limited capacity. Prior registration is required.
Contribution on a donation basis.

5:00pm - 5:45pm

Collective Feeding | ROBIN MEIER
MUSIC PERFORMANCE

8:00 - 9:30pm

CLIMAVORE: On Mangroves & Mudflats | COOKING SECTIONS
PERFORMATIVE DINNER INSTALLATION

Cooking Sections (Daniel Fernández Pascual & Alon Schwabe) is a duo of spatial practitioners based out of London with links to Spain and Canada. Since 2015, they are working on multiple iterations of the long-term site-specific CLIMAVORE project that sets out to envision seasons of food production and consumption that react to man-induced climatic events and landscape alterations. On the occasion of Colomboscope 2019, a dining set revolves around a mangrove system, where participants are invited to sit among the tree branches, stilt and knee roots. A CLIMAVORE menu has been developed to reflect on the new man-made seasons we are confronted with in order to speculate on other futures for coastal inhabitation.

Limited capacity. Prior registration is required.

BAREFOOT GALLERY

10:00am - 7:00pm

Exhibition Hours

6:30 - 7:15pm

It is Not the Seas that Scare Me
SPECIAL LAUNCH EVENT WITH ARTISTS

Abdul Halik Azeez, Hira Nabi & Ranjit Kandalgaonkar in conversation with Aziz Sohail, introduction by Natasha Ginwala

SCROLL is a publishing based experimental curatorial practice that investigates paper as a medium of exhibition making with generative possibilities. This issue 'It is Not the Seas that Scare Me' is created in collaboration with Colomboscope to investigate the oceanic frontier as a jumping off point to examine various streams including exchange, economies, colonization, sexuality and the surreal.

B52 - GRAND ORIENTAL HOTEL

5:00pm - 11:00pm

Exhibition Hours

7:00pm - 11:00pm

I dance for _____ | VENURI PERERA
DURATIONAL PERFORMANCE

SUNDAY, 27TH JANUARY

DEHIWELA BEACH:

7:00am - 10:00am

The Coast is Clear !

Beach cleanup with Blue Resources Trust at Dehiwala beach

Meeting Point: **Waves Seafood, 58/6, De Alwis Place, Dehiwela.** Equipment and refreshments will be provided.

Walking Island | SØREN DAHLGAARD
PARTICIPATORY PERFORMANCE ACTION

The Walking Island conceived by Danish artist Søren Dahlgaard is a public happening inviting a group of participants to encounter and engage with his artistic project: an inflatable island along the beach. The performative action includes collective movements with the sculpture to bring attention to marine ecology that surrounds us.

RIO COMPLEX

10:00am - 7:00pm

Exhibition Hours

3:00pm - 6:00pm

Smellarchive_children's workshops
| SISSEL TOLAAS

Limited capacity. Prior registration is required.

4:00pm - 7:30pm

Workshop, Youth Forum and Presentations

Nishan Perera, Susanne Kriemann, Daniel Fernando, among others

Reefs and Rays – Past, Present and Future

Join marine biologists Nishan Perera and Daniel Fernando for a photographic journey documenting the beauty, threats and conservation of coral reefs, and manta rays in Sri Lanka. From the tiny coral polyp to giant oceanic manta rays, is there hope for the future for the oceans most endearing inhabitants?

Oceans for the Future – Youth Forum

The Colomboscope marine conservation youth forum will provide a platform for young scientists, conservationists, artists and nature enthusiasts to learn about ongoing research and conservation efforts, share knowledge, and explore opportunities to engage in research and coastal conservation efforts.

4:30pm - 6:00pm

Fort Trails with Chryshane Mendis

Limited capacity. Prior registration is required.
Contribution on a donation basis.

5:00pm - 5:45pm

Collective Feeding | ROBIN MEIER
MUSIC PERFORMANCE

BAREFOOT GALLERY

10:00am - 7:00pm

Exhibition Hours

B52 - GRAND ORIENTAL HOTEL

5:00pm - 11:00pm

Exhibition Hours

7:00pm - 11:00pm

I dance for _____ | VENURI PERERA
DURATIONAL PERFORMANCE

MONDAY, 28TH JANUARY

RIO COMPLEX

10:00am - 7:00pm

Exhibition Hours

3:00pm - 6:00pm

Smellarchive_children's workshops

| SISSEL TOLAAS

Limited capacity. Prior registration is required.

4:30pm - 6:00pm

Fort Trails with Chryshane Mendis

Limited capacity. Prior registration is required.

Contribution on a donation basis.

BAREFOOT GALLERY

10:00am - 7:00pm

Exhibition Hours

TUESDAY, 29TH JANUARY

RIO COMPLEX

10:00am - 7:00pm

Exhibition Hours

10:30am - 12:30pm

Paper Sails: children's workshop

| ANNA VAN DER POORTEN

Visual artist and arts educator Anna van der Poorten conducts the children's workshop 'Paper Sails' as a community exploration in cultural memories and personal narrations around Sri Lanka's maritime history, coastal ecology and the connection between the vast oceans and the self. Anna encourages children and young people to experiment with artistic expressions ranging from costume making, carnival floats, puppets, masks, animation to drawing and collage, while producing a participatory ambience that is both adventurous and nurturing.

Limited capacity. Prior registration is required.

3:00pm - 6:00pm

Smellarchive_children's workshops

| SISSEL TOLAAS

Limited capacity. Prior registration is required.

6:00pm - 7:30pm

As Tides Turn: Talking Maritime Heritage | DR. W. BOHINGAMUWA & JAGATH WEERASINGHE

LECTURE-PRESENTATION AND DISCUSSION

Kills of The Wolf – the discovery of WWI wrecks off Colombo

| DHARSHANA JAYAWARDENA

Embark on a voyage of discovery with underwater explorer and author Dharshana Jayawardena as he narrates the story of how Captain Karl Nerger and the German raider SMS Wolf impacted the maritime history of Colombo.

BAREFOOT GALLERY

10:00am - 7:00pm

Exhibition Hours

WEDNESDAY, 30TH JANUARY

RIO COMPLEX

10:00am - 7:00pm

Exhibition Hours

10:30am - 12:30pm

Paper Sails: children's workshop

| ANNA VAN DER POORTEN

Limited capacity. Prior registration is required.

4:00 - 6:00pm

Poolside Artist Talks

6:30 - 7:30pm

Luxury Goods across the Indian Ocean and Beyond

Ayesha Abdur-Rahman (Lanka Decorative Arts)

Deshika Van Haght (Lanka Decorative Arts)

Asoka De Zoysa (Samkathana Research Centre, University of Kelaniya)

Moderated By: Ramla Wahab-Salman

Luxury goods were traded through the colonial world during the Portuguese, Dutch and British periods in Indian Ocean history. While raw material was widely exported from colonies, luxury goods were also manufactured and imported to the colonies for the use of the affluent classes of the colonized. Three types of luxury goods the panel will speak on include Burgomaster chairs, ceramics and lithographs, which were shipped along with other consumer goods such as dry fish transported in uniquely shaped "jadi jars".

BAREFOOT GALLERY

10:00am - 7:00pm

Exhibition Hours

THURSDAY, 31ST JANUARY

RIO COMPLEX

10:00am - 7:00pm

Exhibition Hours

6:30pm - 10:00pm

Festival Closing Reception

7:30pm - 8:00pm

THE CHAMBER MUSIC SOCIETY OF COLOMBO PERFORMANCE

An Ensemble made up of principal musicians of the Chamber Music Society of Colombo led by Lakshman Joseph-de Saram, will perform the music of contemporary composer Martinov, and music by Henri Purcell.

9:00pm - 9:45pm

Diasperado : A Motherland Voyage

| LARRY T. HILL

MUSIC PERFORMANCE

Returning after his first appearance in Colomboscope 2015, live vocal looper, Larry T. Hill is back on the island for his South Asian tour, launching his new record: Diasperado. This EP reflects upon Larry's six month reverse migration over land and sea from his Australian homeland to Sri Lanka and his cultural roots. Larry will take us on a journey from the outback through the oceans and to the motherland with his signature style of hilarious hiphop storytelling.

BAREFOOT GALLERY

10:00am - 7:00pm

Exhibition Hours

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Notes

Notes

Festival Code of Conduct

As you prepare to join us for the festival this year, we ask that you endorse this very important code of conduct to ensure a safe, pleasant, and fun experience for everyone attending or involved.

Colomboscope is committed to creating a safe and respectful environment for all participants as well as for the local community, that hosts us so graciously.

The festival will not tolerate any harassment and intimidation of a sexual, physical, verbal, emotional or any other nature based on gender, gender identity and/or expression, sexual orientation, age, appearance, marital status, religion, ethnicity, ability or any other characteristic or feature of any person, at any time of day or night, at any festival gathering including parties. Being under the influence of a substance will not be considered a legitimate excuse.

Should the festival be notified of any inappropriate behaviour, prior to during and after the festival, the festival reserves the right to terminate any/all association with you.

Should you be a witness to any inappropriate behaviour during the festival, we ask that you not be a silent bystander but offer your support to the person needing it in the way they deem safest. We also encourage you to speak to those of us working on the festival should you feel you may need support in making an intervention.

This clause is not meant to offend anyone who does not plan to offend others. And it shall not get in the way of us all having a perfectly wonderful time together!

Visitor Information

DATES:

Opening: 24th January 2019 (by invitation only)

Public: 25th - 31st January 2019

Free Admission

VENUES:

25th - 31st January 2019

10:00am - 7:00pm

31st January 2019

6:30pm - 10:00pm (Festival Closing Reception)

RIO COMPLEX

60, Kumaran Ratnam Road, Colombo 02

25th - 31st January 2019

10:00am - 7:00pm

BAREFOOT GALLERY

704, Galle Road, Colombo 04

25th - 27th January 2019

6:00pm - 11:00pm

B52 - GRAND ORIENTAL HOTEL

2, York Street, Colombo 01

25th - 27th January 2019

5:30pm - 11:00pm

GALLE FACE GREEN

Colombo 03

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WEB: www.colomboscope.lk

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Ranjit Kamalasinghe

Acknowledgements

GOETHE-INSTITUT SRI LANKA

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Festival Team

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FESTIVAL DIRECTOR Puja Srivastava

FESTIVAL MANAGER Shanika Perera

COMMUNICATIONS AND DESIGN Thilini Perera

WEB DEVELOPMENT Chinthaka Senanayake

WRITER Sandev Handy

FESTIVAL ADVISOR AND COORDINATION SUPPORT Jan Ramesh de Saram

PRODUCTION AND LOGISTICS Thushara Nandanlal

TECHNICAL SUPPORT Kishan Perera & Tariq Mohinudeen

INSTALLATION TEAM Kamal Sanjiwa & K. Balasingham

FESTIVAL ASSISTANT Lahiru Abeygunawardena

TRANSLATORS Gaya Nagahawatta (Sinhala) & Sabapathy Sivagurunathan (Tamil)

A SPECIAL THANK YOU TO all Colomboscope volunteers, Thamby Navarathnam and the supportive staff at Rio Complex, Barefoot Gallery and B52 - Grand Oriental Hotel.

ABOUT THE CURATOR



Natasha Ginwala is a curator and writer. She is Associate Curator at Gropius Bau, Berlin and Festival Curator, COLOMBOSCOPE (2019), Colombo. Ginwala has curated Contour Biennale 8, Polyphonic Worlds: Justice as Medium and was Curatorial Advisor for documenta 14, 2017. Other recent projects include *Arrival, Incision. Indian Modernism as Peripatetic Itinerary* in the framework of "Hello World. Revising a Collection" at Hamburger Bahnhof - Museum für Gegenwart, Berlin, 2018; *Riots: Slow Cancellation of the Future* at ifa Gallery Berlin and Stuttgart, 2018; *My East is Your West* at the 56th Venice Biennale, 2015; and *Corruption: Everybody Knows...* with e-flux, New York, 2015. Ginwala was a member of the artistic team for the 8th Berlin Biennale for Contemporary Art, 2014, and has co-curated *The Museum of Rhythm*, at Taipei Biennial 2012 and at Muzeum Sztuki, Łódź, 2016-17. From 2013-15, in collaboration with Vivian Ziherl, she led the multi-part curatorial project Landings presented at various partner organizations. Ginwala writes on contemporary art and visual culture in various periodicals and has contributed to numerous publications. Ginwala is a recipient of the 2018 visual arts research grant from the Berlin Senate Department for Culture and Europe.



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