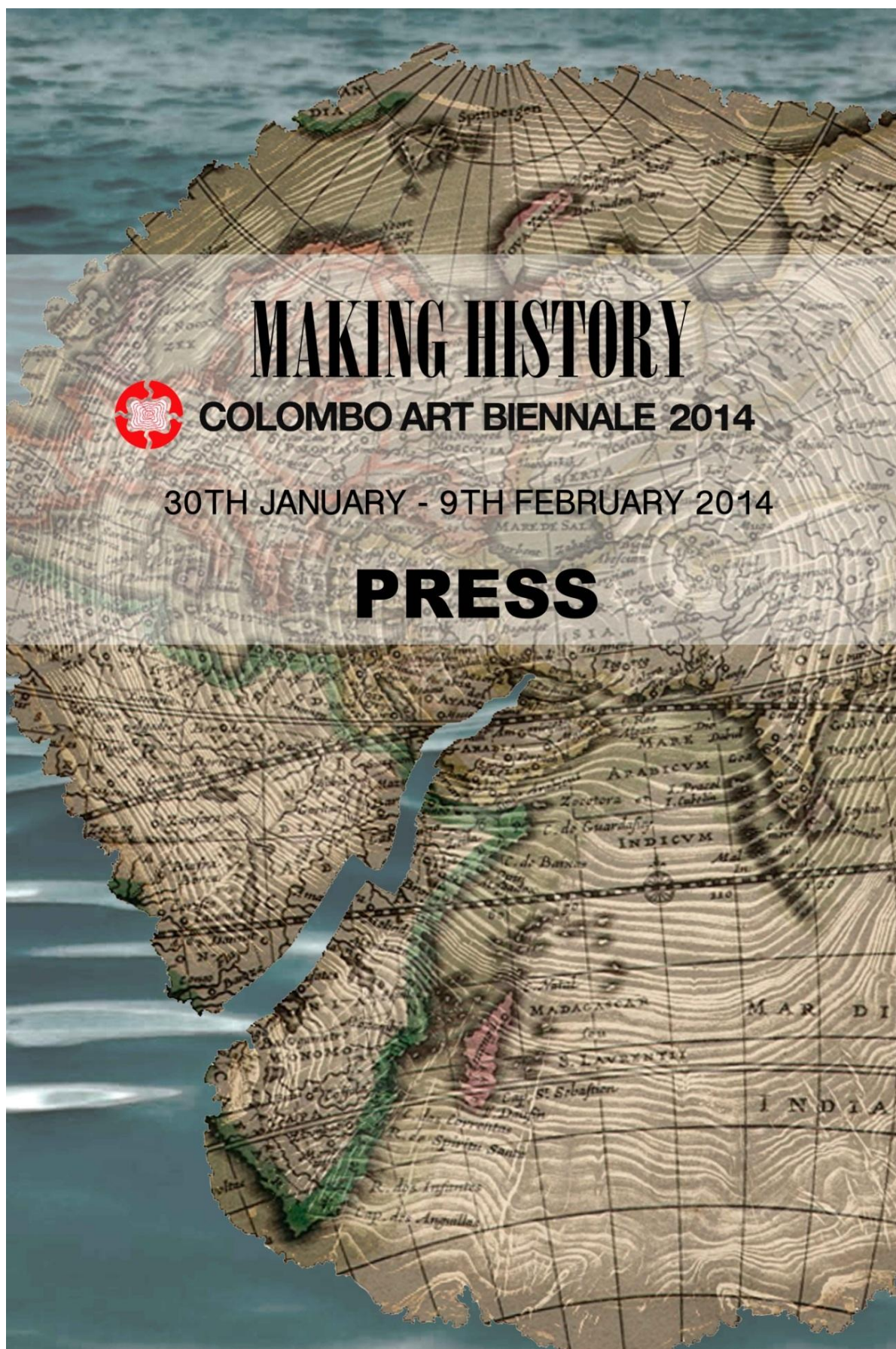




MAKING HISTORY



COLOMBO ART BIENNALE 2014

30TH JANUARY - 9TH FEBRUARY 2014

PRESS

Sri Lankan Coverage

The Colombo Art Biennale (CAB), the largest and most significant contemporary art manifestation in Sri Lanka, launched its 3rd edition of CAB on the 31st of Jan 2014 with 'Making History'.

The 10 day festival with a full programme, hosted 31 Sri Lankan artists and 24 international artists over 7 locations in Colombo supported by numerous independent fringe events. In addition to the exhibitions, the CAB engaged in a varied and well attended programme that included 'Conversation Series', Live Art, curated tours, presentations, screenings, workshops and social events.

CAB hosted over 3500 visitors including press from all around the world and attracted representatives from professional international art organisations as well as representatives from the local Government, diplomatic missions, cultural institutions, senior business leaders, curators, collectors and gallerists.

In 2014, CAB set itself very ambitious targets in terms of the quality and range of art and art events presented, audience numbers attending and the development of excellent funders and sponsors. The fact that it exceeded all these targets was due to that fact that the organisation was built on a strong directorial and management team supported by a committed Steering Group who will work with our existing and new partners to develop the Biennale for 2016

ARTICLE 01– LINK <http://www.sundaytimes.lk/131201/plus/cab-takes-on-an-artistic-adventure-of-making-history-74750.html>

The Sunday Times Sri Lanka.

CAB takes on an artistic adventure of making history

Making History will be the theme of the 2014 Colombo Art Biennale (CAB14) – Sri Lanka’s leading international festival of contemporary art that will open to the public from January 31 to February 10. The provocative theme seeks to explore the artistic adventure of making history. It enquires into the contemporary aesthetic experience, from historical, present and future points of view, to reveal a possible reality of making history as part of an art historical trajectory.

Featuring works by artists and artist collectives from 12 different countries, CAB14 will showcase artists from Sri Lanka, the South Asian region as well as from Europe and the USA, bringing to the fore painting, sculpture, photography, installation, video, audio and performance arts.

In addition to the main programme, CAB14 is partnering with other exciting cultural events:

- Colomboscope will launch its second edition under the same theme as CAB14, as part of and in collaboration with CAB14. The three-day programme will combine literary events, debates, performing arts and music programmes from Sri Lanka, UK and Germany, and is supported by the Goethe Institut, the British Council and Standard Chartered Bank.

‘Homelands’, a 21st century contemporary art story of home, away, travelling around South Asia will join CAB in Colombo. This exhibition is supported by the British Council. German artist Rosemarie Trockel who is part of a series of monographic exhibitions from the Institut for Foreign Cultural Relations (ifa) will be taking part in CAB.

- The Hong Kong based Sovereign Asian Art Foundation(Art Prize) will be supporting an educational programme for schoolchildren in Colombo, led by 2011 SAP prize winning artist Pala Pothupitiye and his team, to help improve artistic skills and tourism awareness in the local community by teaching skills to create art and crafts and English.

Google and CAB14 will collaborate to set up mobile applications, live-streams, Google hangouts and more interactive digital artworks especially designed for CAB14. A feature of CAB 2014 will be the Art Talks that were launched at CAB 2012, that will be expanded as a conversation series that engages with the theme of ‘making history’.

There will also be a number of fun social events for everyone during this nine-day arts fest. Venues will include JDA Perera Gallery, LakshmanKadirgamar Institute, Post Graduate Institute of Archaeology, the Goethe Institut, Park Street Mews and the New Town Hall.



ARTICLE 02– LINK <http://www.nation.lk/edition/fine/item/25876-french-artist-oliver-grosset%C3%A4te-refuses-to-let-%20life%E2%80%99s-negatives-rule-him.html>

✖ **Provincial Council Election 2014** **Final Results**

French artist-Oliver Grossetête - refuses to let life's negatives rule him - See more at: <http://www.nation.lk/edition/fine/item/25876-french-artist-oliver-grosset%C3%A4te-refuses-to-let-%20life%E2%80%99s-negatives-rule-him.html#sthash.OqnOnTOS.dpuf>



Symbolism is an important element in the work of French artiste Oliver Grossetête, who is in Sri Lanka for the Colombo Art Biennale 2014. His cardboard structure of a clock tower was put up at Independence Square on February 8. It was constructed by Grossetête and a group of Sri Lankans. Grossetête says his structures also involve a certain level of participation of the public.

Regarding the cardboard structures he designs and then constructs, Grossetête says that in architecture what matters the most is what's on the surface. "Cardboard symbolizes something fake or unreal," he adds, explaining that there is a certain beauty in creating the structure of a building, from a clock tower to a courthouse, out of something that has no real value.

The artiste's collages also contain a lot of symbolism. He created a collage balloon made of rejection letters he received. Grossetête applied for various jobs and received rejection letter after rejection letter for his artwork. He used these negative letters to create something positive. Oliver Grossetête has also created the collage of a chicken out of speeding tickets (in France chicken is slang for police) and another collage that truly carries a message is that of a beggar made of currency notes.

However, Grossetête does not limit symbolism to his artwork alone. With regard to the cardboard constructions, they are made purely of cardboard and scotch tape. Once the construction is done, everyone involved dances around it and enjoys themselves. However, the entire construction is then brought to the ground, which, according to the artiste is a great portrayal of how “we find pleasure in aggressive acts.” The artiste says the procedure is like “a kid who builds a sandcastle only to bring it down.” While the work of many artistes rust away or collect dust in museums, Grossetête finds joy in creating something that isn’t and cannot be preserved. Further, the cardboard used is later recycled, and Grossetête’s previous structures include those that have weighed 1,500 kg.

Created using the education he received from Valence, Grossetête’s various creations leave many speechless. Among his works of art is a huge paper boat which was used in a movie and actually carried a person on water for more than just a few minutes. The suspended bridge, which is in Lyon, is a bridge that floats with the help of large balloons. According to Grossetête the bridge is strong enough for a person to cross it. It is now stored in a room, where the slightest movement causes the bridge too, to move.

Oliver Grossetête’s work portrays how art work is not limited to a canvas or other conventional methods used by artistes. A work of art can be made out of simple things like scotch tape and cardboard. They need not have a monetary value. They can simply be a structure made by many, and then, brought to the ground.

Read 275 times

- See more at: <http://www.nation.lk/edition/fine/item/25876-french-artist-oliver-grosset%C3%AAt-refuses-to-let-%20life%E2%80%99s-negatives-rule-him.html#sthash.OqnOnTOS.dpuf>

ARTICLE 03– LINK <http://www.sundaytimes.lk/140202/plus/the-man-who-irons-a-crown-of-little-men-all-making-history-81716.html>



The man who irons, a crown of little men; all making history

It is 8 p.m., and we're just about to leave the building when a lady in saree asks us to follow her. Please note that in normal



circumstances it is never a good idea to follow strangers into the night, but this was the opening exhibition of the Colombo Art Biennale and we had already spent an evening far removed from the annals of normalcy. So follow her we do, out into a separate wing of the J.D.A. Perera Gallery, where a man with an eye patch and sunglasses of the blackest night asks each mystified visitor to hold a magnifying glass to a selection of vintage photos. You're then asked to fill out a form with your observations.

We still have absolutely no idea what this is all about, but that's alright because the Colombo Art Biennale will span over 10 days (January 31 to February 9), and will at some point reveal the motives behind this strange exercise (at least, we hope so!). The opening itself was a smorgasbord of all sorts of art; from towering installations to vivid paintings, audio and video creations to live art, guests were treated to a cross section of the biennale's attractions, and that was just at the J.D.A. Perera Gallery. There are six other venues which will hold the main works of art, plus a few others which will be host to a selection of biennale events.



The evening began with a news conference at the LakshmanKadirgamar Institute, where CAB founder and director AnnoushkaHempel

together with curators Neil Butler and RuhaniePerera (with curator Amit Kumar Jain and co-founder JagathWeerasinghe in the background) offered an insight into the premise of the biennale, back this year for the third time running. Themed under 'Making History' the 2014 CAB draws on the inspiration of 60 artists from Sri Lanka and around the world, making it possibly the largest yet. Hempel noted that the main premise of the biennale still remained the promotion of local artists but added that it was not just a platform for publicity but also for expression.

And what a mind-boggling show of expression it was. At the Kadirgamar Institute itself you'll find the works of artist Kingsley Gunatillake, working with paper and bullets, while Lakisha Fernando recreates old buildings with paint on her postcards. Tristan al-Haddad's Womb Tomb is a mass of bricks



manipulated into a twisty vortex, and it's best enjoyed when paired with live music by a violinist like we did. Clad in briefs, the mild-mannered BanduManamperi quietly irons a shirt and pants, eventually putting them on and walking away. What we saw was a man performing an intensely private and domestic act in public, shedding inhibitions and crossing the boundaries of the acceptable. The biennale guide tells us that this represents the act of ironing out the creases of the past and the creation of new history and identity. Whichever way you look at it, there's something very personal about watching a stranger do his ironing.



At the J.D.A. Perera Gallery

KumariKumaragamage challenges the linear form of narrative with excerpts from her work, while Eva Priyanka Wegener twirls and pirouettes her way through four floors of art, hotly pursued by a violinist. On entrance you're confronted with Pala Pothupitiye's towering metal sculpture, 'History-maker'. Pothupitiye is known for his cartographic art, and if you look closely you'll see that the inner recesses of the sculpture are of a map. On the other

end is a collage of development photographs, with an impressively moustachioed man in a loose shirt super-imposed onto the pictures. We're looking at PradeepThalwatte's 'Roadscape', informs the little tag. We find of more thought jewellery designer ManoriJayasinghe's intricate crown, made of little army figurines held in place with pins.



Upstairs, Nina Mangalanayagam's 'The Folds of the Fabric Differently Each Time' explores the in-betweens of culture. There's one stiff family portrait which makes us smile-it is incredibly reminiscent of our grandparents and their own equally stiff

black and white family photographs. We also find an interactive art piece which we particularly enjoy; called Zweintopf, it's made up of old copy book pages with words of wisdom in curlicue. Black biro on the floor invite you to scrawl something underneath. 'Idleness rusts the mind,' says one and underneath it in shaky hand are four golden words-'so does Justin Bieber'.

On the third level, you'll find a collective of artists known as the Fireflies who've created another interactive work of art with a patchwork of sarees they spent three months collecting and piecing together. We manage to steal a few words from Lakisha Fernando of the collective, who tells us that these sarees belong to their friends, family, colleagues, celebrities...you'll even find a couple donated by veteran singer Nanda Malini here. They're not just any old sarees either-each represents a special moment in the lives of the women who donated them "This is my homecoming saree," we hear one lady say. The piece is a constantly evolving work of art as anyone can walk in and add their own stitch (or stiches) to the piece. "We all make history," explains Therica Miyandeniya. I'm invited to make a stitch. I pick Nanda Malini's saree, of course.

The third edition of the Colombo Art Biennale continues until February 9. The main artists are exhibited in seven galleries around Colombo, including the Park Street Mews, Goethe Institut, Museum of Economic Development, the Lionel Wendt and Harold Pieris Galleries and the Post Graduate Institute of Archaeology in addition to the two mentioned above. Entrance is free. For the full programme of events.



Where language fails, pictures speak

The Swedish-born, half-Lankan and London-based photographer Nina Mangalanayagam whose work was shown at the Colombo Art Biennale tells Duvindi Illankoon how she used photography as a means of communicating with her extended family

Nina Mangalanayagam finds herself in a curious world of hybridity. Half Sri Lankan, half-Swedish, the photographer doesn't quite know what it means to fit into either culture. So she turned to something she's always felt at home in to express herself, and the photo montage 'The Folds of the Fabric Fall Differently Each Time' was captured.

The Swedish-born, half-Lankan and London-based photographer first met the Sri Lankan side of the family as a gangly teen in 1996. Her cousins lived in Paris, and the young Nina found herself curiously disengaged from their world. "We should have been close," she muses. "But they spoke Tamil and French, I spoke English and Swedish. We struggled to understand and relate to each other." Nina is no stranger to feeling just slightly excluded from the world-in Europe, she is Sri Lankan. In Sri Lanka, she is a white skinned stranger. It explains her work's exploration of people's reaction to hybrid cultures.



Eventually the cousins would find a happy medium with a shared body language. Nina would grow up and find a camera, immersing herself in a world of stills. The photographer has already completed a BA and MA in the medium, and is currently in the midst of an all-consuming PhD. She's based in London with one foot in Sweden and the other in Sri Lanka and finds her interest piqued by the various facets of in-between cultures. Her extended Sri Lankan family is still a great source of curiosity for her, and when she started taking photos in the midst of preparations for a big Parisian family wedding they didn't make a murmur. "I find that it's easy to be invited into a very private world very quickly when you're family," she shares. "They would only occasionally question me, but mostly I got the feeling that they appreciated the good photos!"

Some would be caught unawares; two little flower girls peeking through a door, a faceless woman in a gorgeous pink saree, hands neatly folded on her lap...most striking is the



intensely private moment between father and daughter getting dressed for a wedding. “That’s actually my sister,” we’re told by Nina. “I’m not sure some of the women in my family would necessarily allow me to capture them in that moment.” These are the subtle differences within her family she explores with her work. In her website (www.ninamanga.com) it’s explained better. “Contrary to my father who embraced Sweden to the extent that he almost lost his mother tongue, my uncle in Paris holds on to traditions, food and language from Sri Lanka...I did not meet any of my Tamil relatives until I was a teenager, and I have

always had difficulties understanding them and to be understood by them. In Paris I have attempted to understand what it is that makes me and my relatives seem so different from each other.”

In Sri Lanka, she finds herself pleasantly surprised by the reception. Nina’s work was included in this year’s Colombo Art Biennale and she was at the opening with her uncle when she was approached by a stranger. “He was my father’s neighbour as a child,” she smiles. “And he recognized the family from the photos. That was a good moment.” And so the plus points of hybridity unfold, just like the story behind her photographs.



‘Making history’ around Colombo

Adilah Ismail takes in the sights and sounds of the week-long Colombo Art Biennale that ends today

One of my favourite things about art is watching people instinctively responding and reacting to it. “It reminds me of scoliosis” remarks a gentleman, scrutinizing Sunil Sigdel’s installation with a medical eye. The installation made of used workers’ gloves, examines the consequences of a civil war in Nepal and the medical condition fits in nicely to depict the political and economic warping of a country’s backbone.

At another location, a husband and wife pore over the cartography and dissect power-politics in Pala Pothupitiya’s work while their two small sons bemusedly examine MahbuburRahman’s formidable mannequins whose leather visage is constructed out of used army boots. Thor McIntyre-Burnie’s sound installation inspired by the Weliveriya water riots brings in a social media component to art and I watch as people curiously interact with the installation listening to archived tweets about the riots.

During my art wanderings this week, I’m reminded of a quote in Tolstoy’s essay on art. It sounds awfully pompous to quote Tolstoy but bear with me – “It [art] is not, as the aesthetical physiologists say, a game in which man lets off his excess of stored-up energy; it is not the expression of man’s emotions by external signs; it is not the production of pleasing objects; and, above all, it is not pleasure; but it is a means of union among men, joining them together in the same feelings”. The theme ‘Making History’, which knots the Colombo Art Biennale together, is one that lends itself to multiple interpretations. A particularly interesting take on the theme was memorialising and the act of remembering: We are quick to memorialise victories for instance, but reluctant to memorialise the losses. Questions about the construction of cultural memory, splintering absolute truths, the danger of sanitising history and providing alternate narratives to the dominant discourse were ways in which the theme was explored throughout the week.



Here's a rather desiccated version of work by artists from 15 countries, conversations and curated walks put together by a curatorial team from India, Sri Lanka and UK. The Colombo Art Biennale concludes today and is dotted along multiple venues around Colombo. With its title borrowed from Salman Rushdie's essays, 'Homelands' is an exhibition woven around themes of personal memory, public history, identity, loss and nostalgia and has been exhibited around India, Pakistan and now, Colombo. Susan Hiller's *Last Silent Movie* poignantly showcases the double bind of globalising language — where the positive effect of communities understanding each other is sharply juxtaposed with the loss of local languages. The movie features language such as Potawatomi, Border Cuna, Wampanaog, Kulkhassi and Yao Kim and other extinct or endangered languages being spoken by the last individuals who remember them and was one of the works around which the concept of the exhibition revolved around. "Language and the extermination of it, is also one of the primary tools of colonisation, as we hear/ read in this film," says Latika Gupta, curator of the exhibition, "where English allows us to access these hidden and indeed lost histories, it also acts as a colonising force, signalling the gradual extinction of not only languages but entire cultures that express themselves through the spoken word."

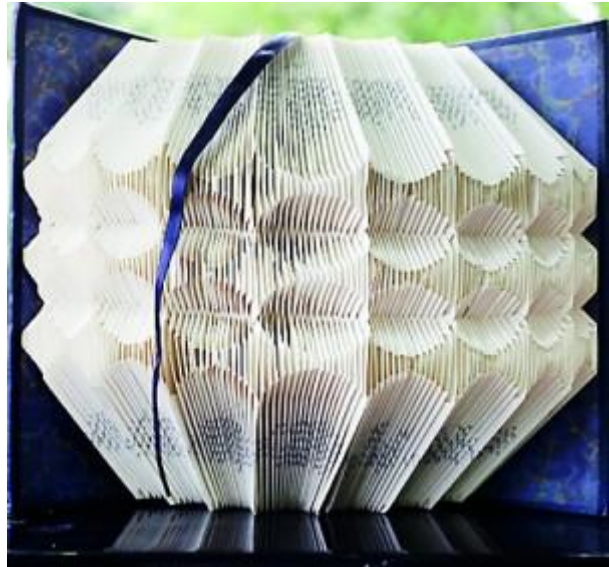


Iranian artist HojatAmani's foray into art was through calligraphy as Iranian and Arabic calligraphy was a large part of his cultural upbringing. Amani's work at the Biennale showcases people photographed against a backdrop of angel wings, bringing together the worldliness of human existence and an ethereal transcendence. Quoting Rumi ("we lived in the heavens and were friends of angels...there will we once more return for that is our rightful place"), Amani believes that people have been separated from their essential

goodness by things like war and racism and attempts to capture this essence at least, fleetingly. What is notable is that instead of the stereotyped pure white wings, Amani's wings are bold, bright and rich in calligraphic detail. "Often people were serious, other times they had fun with it. Both of these stances were important for me," says Amani, speaking about his experiences photographing his subjects. "In my country, there are many who don't like to be photographed, especially women because of religious beliefs. But for this project, people were often eager to experience standing in front of the wings. Nevertheless, there were people that thought that they were too big to fly, and some even felt that they were too sinful to stand in front of the wings." He explained that in some places police prevented the project because they didn't understand the concept and thought the work was anti-religious.

As you make your way through the JDA, one of the larger venues of the Biennale, you'll find a patchwork of sarees draped between two floors. From first sarees to homecoming sarees and with donations from Nanda Malini, Edna Sugathapala, ArundhatiShriRenganathan, Chandra Thenuwara, this 60 feet patchwork is a work-in-progress by the Fireflies Artist Network and consists of sarees donated by women across the country. AnushaJayasinghe and Lakisha Fernando, artists from the collective, explain that plans are in the pipeline to travel across South Asia and keep adding more to their patchwork of stories.

LaylaGonaduwa explores issues such as the unquestioning acceptance of historical texts and the blind elevation to scripture as a ways and means of furthering political agenda. The Mahavamsa, she explains, has traces of Theravada prejudices as a result of the historical context it was conceived in and she uses the idea of silverfish to distort, disrupt and question this history. The theme of distortion and questioning hegemonic discourses are predominant also in PietroRuffo's work. 'Not my backyard' features a vast US flag consisting of texts from economic and political treaties by the US and South American countries. As you edge towards the installation you see the scarab beetles carved out the paper—symbolic of the parasitic nature of the US and its manipulation of these treaties to influence the civil lives of South American countries. Speaking to the Sunday Times, the Italian artist – who asserts that every work of art is a question, not an answer – explains that his work is not to talk about a specific country, but the human habit in general. The symbol of the scarab beetle, the act of devouring and the insect's parasitic nature could very easily be transposed to other political situations with terrifying ease.



In a curated tour of the LakshmanKadirgamar Institute, Indian artist BanooBatliboi's book sculptures raised a volley of queries from an intrigued audience. Fashioned from vintage books, Banoo renders the narrative function of the book obsolete and emphasizes its tactile quality. The metallic paper of the books, texture, its spine and cover come into focus instead of its contents. Smilingly explaining that behind every painstakingly crafted book, were many that didn't make it, Banoo is a self-taught paper artist whose sculptures are meticulously folded instead of cut. This year, the Biennale wrenched Colombo's art audience out of its comfort zone, and prodded them to traipse down lesser travelled roads to discover new art-spaces and architecture in the city. When faced with a lack of one expansive space to showcase the art, the team had to get creative. The Central Point Building which houses the Museum of Economic Development, is located on Chatham Street, has tall Corinthian columns, large glass panelling and a marble interior which lends a curiously stately air to Rosemary Trockel's lively work. The gallery inside the Post Graduate Institute of Archaeology (BauddhalokaMawatha) also provided an intimate backdrop for works such as GihanKarunaratne's artistic analysis's on surveillance states, social media and modern mapping and PrajwalChoudhury's installation consisting of matchstick boxes (Marilyn Manson, Shahrukh Khan, Mona Lisa and Van Gogh rub shoulders here). Tucked away in a corner of Barnes Place, the Sapumal Foundation is a haven for Sri Lankan art fans. A

departure from the contemporary art exhibited at the Biennale, the pieces at the Sapumal Foundation are comfortably steeped in nostalgia. SwaneeJayawardene, George Claessen, Lionel Wendt, George Keyt, Ivan Peries, W.J.G. Beling, Bevis Bawa, Brosius and Collette are some of the familiar names which accompany the works the rambling, old building plays host to.

The process of curating was also deconstructed in a session and humorously stripped of the grandiose notion that there is a 'God of Art' who magnanimously dispenses funds as and when required. Neil Butler pointed that the act of curating is in simple terms, taking a massive load of information and making it into something intelligible. It happens over a period of time, over a series of relationships, mediated by practicality and by walking a tightrope of commerce and creativity. Curator, Latika Gupta also pointed out that curating involved juggling the roles of being administrator, counsellor, banker and carpenter and being accountable and avoiding falling into the rut of unprofessional philanthropy.

The Biennale in its entirety brings about pertinent questions about the importance of arts in society, funding of the arts in Sri Lanka as well as the perceptions around it. When education is cemented solely in commerce and sciences, the arts (this is in reference to narrative, visual and performance art) is left in the periphery. This in turn, leads to a lack of resources invested in the arts, which then leads to the arts being a privilege for the privileged. Speaking to the Sunday Times, Founder and Director of CAB, Annoushka Hempel says that it's a shame this perception persists: "It's an interesting juxtaposition how something that is very grassroots should then be labelled as something for the privileged and the elite". She points out that CAB is not a commercial venture and while there are a few ticketed events, the main exhibition and fringe events are free of charge, with the help of supportive sponsors and patrons, and open to everyone. Says Annoushka, "At least 50% of participating artists are from Sri Lanka and that is something we'd like to maintain as much as possible because the whole vision and mission of CAB is to create a platform for Sri Lankan artists from which they can be seen internationally and nationally."

The discussions and live art provided fertile ground for discussion and it is lamentable that some of the events weren't as well attended as they could have been. A festivalgoer wistfully pointed out that the Rs. 10, 000 ticket for the Colombo Bawa Tour for instance (which was part of a sponsorship event) was out of her budget. The moment you add a price tag, you immediately bracket your audience to those who can afford it but at the same time, this then goes back full circle to the questions of patronage, funding and perceptions. While funding is very much the biggest challenge, navigating the quirks of Colombo and cartwheeling through the creative chaos which comes with an event like this has its perks when the event eventually unfolds and the dialogues it creates resonate. "The Biennale is an artwork in itself," she smiles, "it has a life of its own."

It seems apt to leave you with an excerpt from a collaboration between Swedish artist Jesper Nordahl and other artists. Taken from a 2011 memorial built in Gothenburg, it fits in neatly into the vast jigsaw that is the Biennale: "We know that we must reshape the ground on which we live. We know that when we remember history we create another present, another social order. We know that when we remember, another world becomes possible."

ARTICLE 06 – LINK <http://www.sundaytimes.lk/140216/magazine/traffic-stopping-art-and-more-85384.html>



Magazine

Traffic-stopping art and more!

Duvindi Illankoon experiences the live art segment of the just-concluded CAB

The inaugural Live Art programme at this year's Colombo Art Biennale (CAB) was equal parts entertaining, thought provoking and slightly, just slightly-baffling. The live artists each brought to the table a great understanding of their performance, yet occasionally that understanding may not have been communicated as well as it should have been to the audience. Overall though, CAB has provoked us to think once more- just like it did last week.

The programme kicked off with a touch of the risqué, as the enigmatic Bandu Manamperi returned to the streets of Colombo with his ironing act, complete with red boxers and a growing audience of curious bystanders. Manamperi's act was immediately followed by the official opening of the Biennale's Live Art segment by Jake Oorloff, who responded to T. V. Santosh's Effigies of Turbulent Yesterdays with 'Othered Histories'. Oorloff (a theatre practitioner based in Colombo) had chosen well as the artwork he was responding to was one of the exhibition's most striking; a black beast of a horse mounted by a headless man with glowing red stopwatches embedded into it, Santosh captures a rather graphic side of art in glorifying violent history with his work.



Oorloff responded with a reading made up of three parts; the stories of a sibling and parents who had lost their loved ones to conflict. The intensity of the performance was amplified by the intimate audience and dim lighting, with a spotlight on Oorloff alone and the rest in darkness. While the performer was very occasionally inaudible, it was a thought provoking insight into the other side of war, the unheard stories of the families who lose a loved one but not their memories.

The next moment of live art we were privy to was markedly different in that it took place in a brightly lit gallery, amongst a fairly large crowd of people. Dance/theatre performers Thomas



Pritchard and Venuri Perera took on the theme of 'Unmaking'. Pritchard began the session by walking, shuffling and crawling his way through the many artworks of the JDA Gallery's 3rd floor, finding inspiration in exhibits like the Fireflies' patch worked collection of sarees and Nina Mangalanayagam's montage of photographs. Pritchard was soon joined by Perera; as skilled and graceful in her movement as she is with her facial expression, Perera interlinked her performance with Pritchard's; the two finding symmetry in their actions.

Perera made another appearance on Friday the 7th at Goethe Institut together with Priyanthi Anusha. The duo examined identity politics with their piece which explored each performer's defining 'traits', or those that society chose to perceive them with based on gender. The almost clinical reading was juxtaposed by a figure engaging in a daily ritual

behind a translucent screen, made all the more revealing for the privacy of the act.

On Tuesday the 4th Adrian Schvarzstien's young students sang 'happy birthday to Sri Lanka' all over Colombo 07. Starting with a small gathering at the Park Street Mews, they encouraged the audience to overcome inhibitions and follow them out into the glaring heat of a midday sun; up Park Street, across the crossing lines and into the Viharamahadevi Park we went. In the interim, they had stopped traffic, pretending to ride brooms and galloping away into the distance. "How's that," we hear someone laugh. "Traffic in Sri Lanka actually stops for some things."

At Viharamahadevi Park the entertainers delighted; children pointed and giggled, screaming in delight as the group took on a mock attack formation and sang for them. Adults stopped, ice creams forgotten and melting in their hands as this bizarre group of young things happily stomped their way through the park, spilling into the streets and drawing laughs from a usually reserved Sri Lankan public.

So did Olivier Grossetete, who spent the biennale's duration at Independence Square building his 'People's Tower'. The French artist travels the world armed with cardboard, scotch tape and a pair of scissors and says it's the chaotic beauty of "making architecture with cardboard" that inspires him to engage with the day to day lives of other people, convincing them to take a break and add to the towering installation. Grossetete had picked up a thing or two during his stay - his confident 'ekaai, dekaai, thunaaai, ussanaa!' (one, two, three, lift) drew its fair share of giggles from the participants. On Saturday a week's worth of building came to a culmination with a large gathering at Independence, and at 6 p.m. the towering masterpiece came crumbling down as the artist's licence to occupy the space came to an end.



Back at the JDA Gallery Thomas Pritchard has sidled up to us and whispered, 'we are free, but are we free really?' Thrown off kilter by the suddenness of it all, he only receives a mute shrug from us. But later that night, back in the safe, non-provocative confines of our own homes we think over it. We think, and still have no answer. Pritchard, together with his fellow live art performers, had opened our eyes to a new possibility. They've made us question how we respond to things, to life itself. There's an alternative you know, they've told us. You can be different. You can make history what you want it to be.

ARTICLE 07– LINK <http://www.sundaytimes.lk/140202/plus/brick-by-brick-life-and-death-81688.html>



PLUS

Brick by brick, life and death

Tristan Al-Haddad from the School of Architecture at the Georgia Institute of Technology teams up with local bricklayers and artists to create a work of art for the ongoing Colombo Art Biennale

Surrounded by masons at work, Tristan Al-Haddad is laying bricks. His white t-shirt isn't quite as pristine as it was a few hours ago, his hands are coated in dust, grime and sweat beads on his brow. People driving by on Horton Place need only glance over into the grounds of the LakshmanKadirgamar Institute for International Relations & Strategic Studies (LKIIRS) to catch a glimpse of what Tristan and his team of local artists and bricklayers are labouring over for the Colombo Art Biennale—it's titled Womb/Tomb.

Dusting off his hands, Tristan takes us on a circuit of the structure – it swells and folds in odd, impossible ways, seeming to have been frozen in mid-breath almost. (“Masonry doesn't really want to do this,” says Tristan.) Little chalk markings on the brick indicate that there is more effort to this than meets the eye – the lines of the structure, designed in response to the space, had to first be carefully plotted on the computer and even now the placing of each brick requires individual attention. “The project is a study in contradiction, because on the one hand it is about the most basic technique of building, on the other hand this is a highly computationally designed piece. The entire thing was modelled using very sophisticated models, every brick was modelled in the computer before it was ever built,” says Tristan.



It's still very much a work in process when the Sunday Times is allowed an exclusive peek, and so the small interior is not yet considered safe for visitors. When it is done though, it will speak in its own poetry: an aperture in the roof will allow a shifting spotlight to light the interior; a second aperture, in direct line of sight from the steps into the centre's main office, will allow people to enter into the space. Tristan hopes that anyone who steps in will feel

almost as if they are being embraced. As architectural metaphors go, it speaks to the way we come into the world, and the spaces beyond to which we depart, infinite and unknowable; experiences, perhaps the only ones, which none of us are exempt from.

Tristan has been working closely with a local team of 17 (including artist PathumGamage) and says that process itself feeds his creativity: something essential was gained in between the moment where he showed them what he refers to as the “the rhythm, the geometry, the pattern” of the piece and work beginning on the actual structure.

“Really, what was very important for me when I was invited to participate in the Biennale was to come and to work with local craftspeople, to respond to the local context and to work with local material that made sense in the historical continuum of the place.” In that light, brick was hard to beat: “Brick is an almost primitive material, it is the earth, shaped and stacked. How can you take such a humble material and shape it into something absolutely beautiful?”

As an artist who is also an architect and a designer, Tristan loves to play with objects that one can interact with and that change the viewer’s perception of space: “It’s important that it can



actually cause a visceral reaction; that it doesn’t just make you think but makes you feel something.” Projects like this are interesting and further blur the very thin line between what Tristan perceives as art and architecture.

His large scale sculptures (which currently include a work in progress – a 100m long sculpture that is the size of an entire city block in Dallas, Texas) are particularly difficult to categorize. A previous sculpture was an outsized Mobius strip. It’s a trait evident again in the Dallas sculpture which is cleverly titled Allotrope, as in allotropy, the property of some chemical elements to exist in multiple forms. To earn its name, his enormous sculpture starts out in one form before it burrows into a large building, coming out the other end a different shape. Science is made art and vice versa, in his work.

An assistant professor at the School of Architecture at the Georgia Institute of Technology, Tristan has a particular interest in Digitally Augmented Making and the relationship between advanced technology and design. Here under the U.S. Department of States Cultural Envoy Program, chosen from the American arts community to serve as cultural ambassadors to the world, he has a packed schedule with multiple talks at universities and institutions and presentations that are a part of the Biennale programme.

- S.D.

Tristan will be featured in the Colombo Art Biennale session ‘Between material and immaterial worlds’ tomorrow, February 3 at 4 p.m. at the LKIIRS.

ARTICLE 08– LINK <http://www.sundaytimes.lk/140216/magazine/look-whos-clowning-on-the-street-85380.html>



Look who's clowning on the street!

We step into Goethe Institut on a warm Monday afternoon with a certain amount of trepidation. But Adrian Schvarzstein, to our relief, is just as one would expect of a man who has made a career out of clowning. Not for him the muted real-life persona of most funny men; he draws us in with both hands, finding us seating amongst his students and encouraging everyone to form a circle around us. Our interview has begun, and we have an audience of ten.

He doesn't complain about the stifling Colombo heat nor the timing of this interview which has interrupted his workshop on the day before their penultimate performance. Instead, he launches into an account of a party he was at on Saturday evening. They wanted him to do something outrageous, so he dressed up as a waiter and threw a party in the elevator. It's his job to draw people out of their shell after all. You can't be a funny man by making people comfortable. "It's not what I did that matters," he explains. "It's what I provoked, you see? People are thinking 'is this really happening to me?'" It's his favourite bit when it comes to his profession, he laughs. Street theatre, that element of surprise, has always been his passion.

It was back in 1993 when he first discovered the medium while rehearsing with an opera. Opera, he declares in mock exasperation, is all about 'ze ego'. "It's about how high you can go, how much you can moan," he rolls his eyes. "I was bored." So one day, when a group of street performers came to a rehearsal, Adrian pulled a runner. He would spend quite a number of years traipsing the world with the troupe, eventually going back to Barcelona to join the circus in 1999. "Like Pinocchio," he adds.

During these years Adrian developed a number of personas which have earned their own street cred. At one point the entertainer's impressions were so popular that he was approached by Cirque du Soleil, looking to have him on their show for a couple of years. "But my contract, it said I could never perform that character again once I left the show. So I declined," he sighs. "That's show business-it's good money but they take your soul." He would eventually go on to direct his own circus and



operas, even founding and directing Kamchatka-a show that has already travelled to 30 countries and completed 500 performances.

By this time, he will be back in Germany for another run of his show 'Music for Wild Beasts'. It's a concert for children-or to be more precise, children who find classical music boring, slow and think it's for old people. "I will show them," says the director. "That classical music is none of these things when it's done the right way." Before he leaves, though, he's curious as to the fate of his young protégées who have signed themselves up voluntarily for this week-long workshop. He wants more than anything for a government arts representative to be there to see what potential these new avenues of expression have. "Invest in your artists Sri Lanka," he advises.

The day after, his new students have entertained the Colombo public with their antics on the street. Adrian chooses to hover in the background, letting them be the stars of the show. But he just can't help himself-and that's how a bemused bus driver found himself staring into the face and flailing arms of a white man, precariously balanced on his bumper on Independence Day.

ARTICLE 09– LINK

<http://www.srilankannews.net/index.php/sid/219266979/scat/119937e494dd663e>



Colombo Art Biennale soldiers on, despite a lack of funding

Curator calls on South Asian collectors to become patrons

By BhartiLalwani. Web only

Published online: 23 December 2013



The future of the Colombo Art Biennale in Sri Lanka is in jeopardy due to a lack of funding. Now in its third edition, the event has grown from just five days in 2012 to 11 days next year. “Making History” is due to open on 30 January and run until 9 February 2014, with exhibitions and events appearing in venues including the government-run JDA Perera

Gallery, the Goethe Institute Sri Lanka, the Post Graduate Institute of Archaeology, Park Street Mews and the LakshmanKadirgamar Institute.

Apart from Colombo, at least four other biennials have launched in South and Southeast Asia in recent years—Singapore, Yogyakarta, Jakarta and Kochi. The Singapore Biennale is the only one that is mainly state-funded. The rest have struggled to raise funds from private sources and the Sri Lankan capital's biennial is no exception.

While collecting contemporary art is still largely an elitist pursuit in the region, Amit Kumar Jain, one of next year's curators, says that there is no shortage of collectors in South Asia. "But they need to come forward and support projects like this. Collectors have to become patrons. We were hoping to get individuals to sponsor an artist, but that has yielded limited results. Sri Lanka has a handful of collectors. Next time, we will tap into the diaspora."

Apart from a number of galleries that are supporting artists, the Qatar Museums Authority is supporting the participation of the Qatari artist Khalifa Al Obaidly by paying for the shipment of his work. Galleries from India, including Latitude 28, The Guild and Blueprint 12, have contributed to shipping or have sponsored air tickets for artists to travel to Colombo.

Annoushka Hempel, the gallerist who launched the biennial in 2009, says: "We have also had a substantial amount of programme funding support from several international cultural institutions such as the Goethe Institute, the British Council, In Situ, the Institut für Auslandsbeziehungen (Ifa), the Sovereign Art Foundation and the Scottish Arts Council. International governments have also lent their support through their embassies, including the US, France and in particular Germany for this edition." However, the challenge of securing the Sri Lankan government's support, which is needed to organise and sustain this event every two years, still remains.



Meanwhile, Jain, along with his co-curators, Chandraguptha Thenuwara, Neil Butler and Ruhanie Perera, are trying to ensure that the biennial provides a fresh platform for artists whose works have not had much exposure. Jain says with optimism: "Now that the artists are selected, there is only one thing left: to put on a great show in a limited time and with a limited budget, and to show how communities can support each other to fulfil a dream."

ARTICLE 10 – LINK <http://www.nation.lk/edition/fine/item/25655-%E2%80%98homelands%E2%80%99-reflects-on-transitory-identities.html>

The Nation

✘ Provincial Council Election 2014 Final Results

‘Homelands’ reflects on transitory identities

Homelands is an exhibition that is part of the British Council collection and has been touring the South Asia region since May 2013. It features 8,500 artworks by British artists, including extraordinary works from the mid-20th Century by Lucian Freud, Henry Moore, Barbara Hepworth and Ben Nicholson amongst others. The artworks demonstrate the best in contemporary British practice in media, from painting and sculpture to printmaking, photography, installation and new media.

Homelands, which feature more than 49 works by 20 of the world’s leading British contemporary artists from the British Council Collection, will showcased in Sri Lanka from January 31 to February 9, as part of the Colombo Art Biennale 2014 from 10.00 am to 7 pm at Lionel Wendt and Harold Peiris Galleries in Colombo 7.



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The artists featured in Homelands are Angus Boulton, Nathan Coley, Jeremy Deller, SukiDhanda, Jimmie Durham, Paul Graham, Graham Gussin, Mona Hatoum, Anthony Haughey, Tim Hetherington, Susan Hiller, Anthony Lam, Langlands and Bell, Rachel Lowe, Raymond Moore, Cornelia Parker, Martin Parr, ZinebSedira, and David Shrigley.

In keeping with the Colombo Art Biennale’s theme of ‘Making History’, Homelands grapples with the relationship between self and place in a world of transitory identities, and contested geographies. Curated by Latika Gupta, the exhibition is a unique take on contemporary British art. The collection excavates the idea of a ‘homeland’ to reveal a rich plurality of meaning; ideas of belonging, alienation, history and memory.

- See more at: <http://www.nation.lk/edition/fine/item/25655-%E2%80%98homelands%E2%80%99-reflects-on-transitory-identities.html#sthash.22O36ISX.dpuf>

ARTICLE 11 – LINK http://www.colombo.diplo.de/Vertretung/colombo/en/07-KULTUR/Colombo_20Art_20Biennale.html

Welcome - Ayubowan - Vanakkam to the German Mission to Sri Lanka and the Maldive

Supporting the Arts



www.colomboartbiennale.com

[Art Biennale \[jpeg, 1,070.29k\]](#)

The German Embassy is a sponsor of the third Colombo Art Biennale (CAB) - Sri Lanka's leading International Festival of Contemporary Art from 31st January - 9th February 2014. This year CAB focuses on "Making History" and features both local and international artists. For more information, please check their website

ARTICLE 12 – LINK <http://www.ambafrance-lk.org/Olivier-Grossetete-will-make>

France in Sri Lanka and the Maldives

French embassy in Colombo

Olivier Grossetête will "make history" at Colombo Art Biennale

The Colombo Art Biennale is announcing the 3rd edition of Sri Lanka's leading international festival of contemporary art with 'Making History' until 9th of February.

Do we make history or does history makes us what we are today? This is a question often asked, and an answer to this could take us on a deep and nuanced exploration of the implications of history on the human being as well as the human condition.

Artists for CAB 2014 include many of Sri Lanka's most recognized established and emerging artists, as well as artists from China, USA, Britain, Italy, Austria, Scotland, France, Sweden, India, Bangladesh, Nepal, Qatar and Iran, all of whom will be presenting works working towards the this year's theme 'Making History'.

They will be exhibited in several places : Park Street Mews, JDA Perera, Lionel Wendt and Harold Peiries Gallery, Barefoot, Goethe Institute.



This year, we are proud to announce Olivier Grossetête as France representant. Olivier Grossetête work tries to evoke the poetry and dreamlike aspects that exist within our everyday life. By playing with a false naiveté, he wants his monumental installations to encourage the viewer to question the laws (physical as well as social) which govern us.

Grossetête trained at the Ecole des Beaux-Arts in Valencia, where he concentrated mainly on drawing from life, obtaining a DNSEP in 1998. He went on to work as a stage manager at the Periscope Theatre in Nîmes, which he sees as having helped him come to grips with the difficulties of the narrative and to develop ways of thinking about scenographic space. Since then, his work has been focused on the relationship between idea and action, the work and its context, volume and area. He explores the urban space with the desire to examine the architecture and its symbolism through installations of monumental cardboard buildings.

Olivier will erect his "people tower" Saturday 8th of February at 4 pm in Colombo's Independence square with the audience help. Be ready !

For more information : <http://colomboartbiennale.com/artist2014/>





The Sunday
LEADER

Weekend LEADER

The Art of Participation

By Sadhana Senanayake

Chinthaka Thenuwara and Poornima Jayasinghe Thenuwara are two artists who are making a name for themselves in the contemporary art scene in Colombo. As part of the 2014 Colombo Art Biennale, they spoke about their work at the Goethe Institute, explaining their creative mindset, methods and inspirations.

They explained how they were inspired by Lewis Carroll's novel *Alice in Wonderland* and how the story brings into question ideas about perception. For example, when Alice is in Wonderland, she finds that her social conventions do not work there, therefore, to survive and understand Wonderland, she must change the way she thinks. This is one of the main themes behind many of Chinthaka's and Poornima's creations.

Their artwork differs to that of the conventional artist as their pieces are interactive and require – or even demand – audience participation, forcing people to think about the piece. Their 'high chair' which consists of a chair that is placed above moving mechanical figures that keep banging into each other, inspires the person sitting on the chair to look down and see that they are removed from the chaos below. Another example is their collection of pieces that are inspired by Pettah. The two artists immersed themselves into the lives of the people of Pettah and were inspired by their stories. One of the pieces is a series of boxes that are decorated with the colourful stickers used by tuk-tuk drivers. Think Che Guevara, Bob Marley and Sinhala proverbs.

Speaking at the event, Poornima said that these pieces are a reflection of their interaction with the people of Pettah. They plan on displaying the pieces at the tuk-tuk stands so that they become a part of the environment that inspired their creation, returning it to its original landscape. Chinthaka and Poornima wholly believe in interacting with the public and even held the exhibition of their Pettah pieces at a Colombo Municipal Council building in Pettah itself. The people that came to see these pieces were not only members of the art community, but the people of Pettah, from tuk-tuk drivers to street vendors. The artists said that what was most interesting about the exhibition was the way the people from Pettah interpreted the pieces that were inspired by them. Chinthaka said, when asking the tuk-tuk drivers why they chose to decorate their tuk-tuks with stickers of Che Guevara and Bob Marley, some said that they liked the fact that the men were rebels and went against convention, others said they did it because that was what everyone else was doing. Chinthaka and Poornima felt that art was becoming too detached from its audience, and, so, have strived to create pieces that require the audience to become involved, and as a result think about the work and what it represents.

They display their work at interactive spaces such as the Warehouse Project in Maradana and have been a part of the Biennale since its inception. They are a refreshing and unique duo in the art scene and definitely deserve your attention.



ARTICLE 14– LINK <http://www.dailynews.lk/features/international-artists-experience-authentic-sri-lankan-hospitality>

Daily News

Sri Lanka's National Newspaper Since 1918

International artists to experience authentic Sri Lankan hospitality - See more at: <http://www.dailynews.lk/features/international-artists-experience-authentic-sri-lankan-hospitality#sthash.PzYVo0Fg.dpuf>

Whether with modern art in the lobby and corridors or exceptional oil paintings in the rooms, Cinnamon Hotels Resorts are on the path to become the creative cognoscenti in the hotel industry.



As such, this year, the hotel chain continues to explore new territory in its arts space by becoming the Official Hospitality Partner for the third edition of Sri Lanka's leading international festival of contemporary art - the Colombo Art Biennale 2014.

Under the partnership, CHR will play host to Art Talks by Sri Lanka's most recognized established and emerging artists, whilst also providing accommodation for foreign artists and media personnel from China, USA, Britain, Italy, Austria, Scotland, France, Sweden, India, Bangladesh, Nepal, Qatar and Iran to name a few. With interdisciplinary works from international, national and local artists on display throughout the hotel chains public and gallery spaces traditionally - Cinnamon is proud to be part of this corresponding program that now invites the public to experience such works of art and even interact with artists.

“Our properties boast of modern, iconic, vibrant spaces which are designed to redefine contemporary culture, entertainment and hospitality and whilst the hotel operation is the core function of the business, we want to be a brand that captures an aspiration and experience of people beyond a hotel or location. In essence we are depicted as a lifestyle brand which promotes inspired living; and our association with the CAB will further enhance this brand promise, through art and culture. The mission of CAB being to strengthen the platform and enhance awareness of Sri Lankan contemporary art and culture both within Sri Lanka and around the globe is synonymous with a core value of CHR, of bringing people and cultures together,” Head of Brand Marketing and John Keells Holdings Vice President DileepMudadeniya said. “On the other hand, it is wonderful that we are able to host world famous artists at our Hotels so that they too could experience all what Sri Lanka is and has to offer, and our authentic Sri Lankan hospitality,” he added. During the art festival, Cinnamon Lakeside will host events ranging from complimentary art talks to special evening meet and greets for guests and artists in its various restaurants and bars.

The Colombo Art Biennale highlights the best of the best contemporary visual arts in its various mediums and will be taking place till February 9.

See more at: <http://www.dailynews.lk/features/international-artists-experience-authentic-sri-lankan-hospitality#sthash.PzYVo0Fg.dpuf>

ARTICLE 15– LINK <http://www.serendib.btoptions.lk/article.php?issue=49&id=1258>



Colombo Art Biennale (CAB) jan 30th–feb 9th 2014

Sri Lanka's most prominent artists have exhibited at the Colombo Art Biennale (CAB). It is one of the most recognised contemporary art events in Sri Lanka and has hosted some of the largest numbers of artists participating in one single international art event in the country.

CAB functions as a non-profit organisation and its mission is to consistently recreate events to benefit the development and growth of the country through interactions of contemporary art.



In the past CAB events have attracted over 6,000 visitors. It was and still is unique in that it brings together different artists from different backgrounds and schools of thought under one roof and also one theme. CAB's main aim is to expand audiences in Sri Lanka's contemporary art talent. Yet again it aims to do so with its forth coming event.

The Colombo Art Biennale 2014 (CAB 14) is on its third edition of Sri Lanka's international festival of contemporary art with the theme 'Making History' and will open to the public on January 31st, 2014.

The theme is a provocation, exploring the artistic adventure of making history. It enquires into the contemporary aesthetic experience, from historical, present and future points of view, to reveal a possible reality of making history as a part of an art historical trajectory. Man's desire to invent the future, do we make history or does it make us? What are we today? And the implications of history on the human being as well as the human conditions, are some of the aspects focused on through the theme.

Featuring works by artists and artist collectives from 12 countries, CAB 14 will showcase works from Sri Lanka, other South Asian regions, Europe and the USA that encompass unique practices of visual arts, which will include painting, sculpture, photography, installation, video, audio and performance arts. As part of the CAB 14 programme, and drawing on the combined expertise of the CAB 14 curatorial team, artists from Sri Lanka, India, Bangladesh, Pakistan, Britain, Scotland, Germany, Austria, Sweden, France, Qatar, Iran, Japan and the USA, will show their works to explore and expand the theme.

One of the main features of CAB 14 will be the 'Art Talks'-a conversational series that will engage the 'Making History' theme-opening up space for dialogue, debate, participation and contests through the more conventional curated walks and panel discussions, while introducing site-specific lectures and live art moments.

Venues: JDA Perera Gallery, LakshmanKadiragamar Institute, Post Graduate Institute of Archaeology, the Goethe Institute, Park Street Mews and the new Town Hall.

See more at:

<http://www.serendib.btoptions.lk/article.php?issue=49&id=1258#sthash.6oKzqf31.dpuf>





British Council's 'Homelands' exhibition in Colombo

'Homelands' is an exhibition that is part of the British Council collection and has been touring the South Asia region since May 2013. It is a part of the British Council Collection, which features around 8,500 artworks by British artists, including extraordinary works from the mid-20th Century by Lucian Freud, Henry Moore, Barbara Hepworth and Ben Nicholson amongst others.

The artworks demonstrate the very best in contemporary British practice in all medias, from painting and sculpture to printmaking, photography, installation and new media.



'Homelands,' which features more than 49 works by 20 of the world's leading British contemporary artists from the British Council Collection, now being showcased in Sri Lanka will conclude today, as part of the Colombo Art Biennale 2014, Colombo's cutting edge festival of international and local contemporary visual arts.

The artists featured in Homelands are, Angus Boulton, Nathan Coley, Jeremy Deller, SukiDhanda, Jimmie Durham, Paul Graham, Graham Gussin, Mona Hatoum, Anthony Haughey, Tim Hetherington, Susan Hiller, Anthony Lam, Langlands, Bell, Rachel Lowe, Raymond Moore, Cornelia Parker, Martin Parr, ZinebSedira, and David Shrigley.

Relationship

In keeping with the Colombo Art Biennale's theme of 'Making History', 'Homelands' grapples with the relationship between self and place in a world of transitory identities and contested geographies. Curated by Latika Gupta, the exhibition is a unique take on contemporary British art. The collection excavates the idea of a 'homeland' to reveal a rich plurality of meaning; ideas of belonging, alienation, history and memory.

In this group of contemporary artists, there are four Turner Prize winners and nominees: Jeremy Deller (winner, 2004), Mona Hatoum (nominee, 1995), Langlands, Bell (nominees, 2004) and Cornelia Parker (nominee, 1997).

Tim Hetherington was the winner of World Press Photo in 2007.

Indian curator, Latika Gupta says: "Today, many of us move across national



boundaries. We are born in one country, we make another our home.

In the criss-crossing of political, social and cultural borders, we live our lives through hyphenated identities: belonging here and there; inhabiting multiple places - both physical and metaphorical.

Geographies that can be mapped as inter-national boundaries and as places conjured up by remembering and imagining. What constitutes a homeland? Is it ethnicity?

Language? Religion? Customs and beliefs? Are homelands those in which our ancestors were born?

What of outsiders who live and make other lands their homes? Where do we really belong? Where is it that we hope to one day return?" 'Homelands' opened at the Lionel Wendt and Harold Peiris

Galleries on January 31 with a curated walk by the exhibition curator Latika Gupta.





Homelands



Friday 31 January 2014 to Sunday 09 February 2014 10.00 - 19.00 Lionel Wendt and Harold Peiris Galleries, Colombo

Homelands is a part of the [British Council Collection](#), which features artworks by British artists, including extraordinary works from the mid-20th Century by Lucian Freud, Henry Moore, Barbara Hepworth and Ben Nicholson amongst others. The artworks demonstrate the very best in contemporary British practice in all medias, from painting and sculpture to printmaking, photography, installation and new media.

Homelands has been travelling around the South Asia region since May 2013 and will be showcased in Sri Lanka 31 January to 9 February, as part of the [Colombo Art Biennale 2014](#) - Colombo's cutting edge festival of international and local contemporary visual arts. More than 49 works by 20 of the world's leading British contemporary artists from the British Council Collection will be showcased at the Homelands exhibition in Colombo.

In keeping with the Colombo Art Biennale's theme of 'Making History', Homelands grapples with the relationship between self and place in a world of transitory identities and contested geographies. Curated by [Latika Gupta](#), the exhibition is a unique take on contemporary

British art. The collection excavates the idea of a 'homeland' to reveal a rich plurality of meaning; ideas of belonging, alienation, history and memory.

Indian curator, Latika Gupta says: *"Today, many of us move across national boundaries. We are born in one country, we make another our home. In the criss-crossing of political, social and cultural borders, we live our lives through hyphenated identities: belonging here and there; inhabiting multiple places - both physical and metaphorical. Geographies that can be mapped as inter/national boundaries and as places conjured up by remembering and imagining. What constitutes a homeland? Is it ethnicity? Language? Religion? Customs and beliefs? Are homelands those in which our ancestors were born? What of outsiders who live and make other lands their homes? Where do we really belong? Where is it that we hope to one day return?"*

The artists featured in Homelands are [Angus Boulton](#), [Nathan Coley](#), Jeremy Deller, [SukiDhanda](#), [Jimmie Durham](#), [Paul Graham](#), [Graham Gussin](#), Mona Hatoum, [Anthony Haughey](#), [Tim Hetherington](#), [Susan Hiller](#), Anthony Lam, Langlands& Bell, [Rachel Lowe](#), [Raymond Moore](#), Cornelia Parker, [Martin Parr](#), ZinebSedira, and [David Shrigley](#).

In this group of contemporary artists, there are four Turner Prize winners and nominees: [Jeremy Deller](#) (winner, 2004), [Mona Hatoum](#) (nominee, 1995), [Langlands& Bell](#) (nominees, 2004) and [Cornelia Parker](#) (nominee, 1997). Tim Hetherington was the winner of World Press Photo in 2007.

Homelands opens at the Lionel Wendt and Harold Peiris Galleries on 31 January with a curated walk by the exhibition curator Latika Gupta at 11 a.m.

The British Council takes great pleasure in being able to bring this landmark exhibition of British contemporary art to Sri Lanka as part of the Colombo Art Biennale 2014.

ARTICLE 18– LINK <http://artaholicblog.com/2013/11/07/making-history-3rdedition-of-the-colombo-art-biennale-sri-lanka/>

artaholicblogdotcom ~ Colombo Art Biennale 2012



Making History”: 3rdEdition of the Colombo Art Biennale, Sri Lanka

The Colombo Art Biennale (CAB14) announces the 3rd edition of Sri Lanka’s leading international festival of contemporary art with **Making History**.

The country’s pre-eminent platform for international dialogue in contemporary art will open to the public on the 31st January 2014.

The theme ‘Making History’ is a provocation exploring the artistic adventure of making history. It enquires into the contemporary aesthetic experience, from historical, present and future points of view, to reveal a possible reality of making history as part of an art historical trajectory.

Featuring works by artists and artist collectives from **12** different countries, CAB14 will showcase works of artists from Sri Lanka, the South Asian region as well as from Europe and the USA, bringing to the fore unique practices of visual arts that will include painting, sculpture, photography, installation, video, audio and performance.

The collection of works that will be seen, will explore the theme of ‘Making History’ with approaches such as; inescapable history, man’s desire to invent the future, do we make history or does history makes us what we are today? And the implications of history on the human being as well as the human condition. These and more to deepen our understanding of the sociocultural, aesthetic and ideological complexities of the theme.

As part of the CAB14 programme, and drawing on the combined expertise of the CAB14 curatorial team, artists from Sri Lanka, India, Bangladesh, Pakistan, Britain, Scotland, Germany, Austria, Sweden, France, Qatar, Iran, Japan, US will show their works to explore and expand the theme.

The CAB14 team of curators includes, **Amit Kumar Jain, ChandragupthaThenuwara, Neil Butler & RuhaniePerera**, with varied expertises, are working together to create an experience that will make history.

In addition to the main program, CAB14 is partnering up with other very strong and exciting cultural events:

- **Colomboscope** is launching its second edition under the same theme as CAB14, as part of and in collaboration with CAB14. This three day program will explore interdisciplinary approaches combining literary events, debates, performing arts and music programs from Sri Lanka, UK & Germany, to be held in a selection of historic venues around Colombo. Supported by the Goethe Institut, the British Council and Standard Chartered Bank.

- Supported by the British Council, **'Homelands'**, a 21st century contemporary art story of home, away, and all the places in between. Curated by Latika Gupta. One of the year's most anticipated exhibitions travelling around South Asia this year is joining CAB in Colombo.

- Also supported by the Goethe Institut, an extensive exhibition by German artist **Rosemarie Trockel**, is part of a series of monographic exhibitions from the Institut for Foreign Cultural Relations (ifa) will be taking part at CAB.

- The Hong Kong based Sovereign Asian Art Foundation(Art Prize) will be supporting an **educational programme** for school children in Colombo, led by 2011 SAP prize winning artist Pala Pothupitiye and his team, to help improve artistic skills and tourism awareness in the local community by teaching skills to create art and crafts and English.

- CAB14 is very excited to also have **Google** on board as partners. Google and CAB14 will collaborate to set up mobile applications, live-streams, Google hangouts and more interactive digital artworks especially designed for CAB14.

- One of the features of CAB 2014 will be the **Art Talks** that were launched at CAB 2012, and for 2014, these will be expanded on and creatively explored as a conversation series that engages with the theme of 'making history' opening up spaces for dialogue, debate, participation and contest through the more conventional curated walks and panel discussions, while introducing intimate art tête-à-têtes, site-specific lectures and live art moments at the different CAB venues.

There will also be a number of fun social events for everyone during this 9 day event.

Venues for CAB's Making History will include JDA Perera Gallery, LakshmanKadiragamar Institute, Post Graduate Institute of Archaeology, the Goethe Institut, Park Street Mews and New town Hall.

CAB14 will also be represented internationally at China Art Projects in **Hong Kong** in December, in **Bangladesh** at the **Dhaka** Art Summit in February 2014 and in **London** at the Brunei Gallery in October.



ARTICLE 19– LINK <http://newsfirst.lk/english/2014/01/colombo-art-biennale-kicked-colombo/17787>



Colombo Art Biennale – portraying the different colours of success



A fusion of art and music, the Colombo Art Biennale kicked off in Colombo on Thursday evening.

Cab, an international event, is being held in Sri Lanka for the third time this time around.

Founder Director of Colombo Art Biennale, Annoushka Hempel said; “Across the seven different venues, in Colombo, you will be able to enjoy a wide range of contemporary art in various mediums, including, painting, sculpture, installation, new media and sound art. In addition this year, we are excited to be including a live art component.”

International Curator, Neil Butler said; ” It is also a Biennale when the work is going outside the galleries. There’s an enormous amount of work going on inside the galleries, but also it is going to where the people are, again that is a critical issue within the Biennale to say that this work is not only for those who are enthusiastic and love art, and come into the galleries to explore it but also we wish art to go out to where the people are so that people confront it in their everyday life.”

Over 60 artists from 15 countries including Britain, Italy, Germany, India, Nepal, Iran and Qatar together with thirty Sri Lankan artists come together for the Colombo Art Biennale.

Newsfirst is the exclusive electronic media partner for the event.

http://youtu.be/vlJyCX_FAiQ



Colombo Art Biennale 2014: The Best Bits

It's here again – the visual (and this time around also aural) – extravaganza that is the Colombo Art Biennale. Stretching across 11 days from 29th January to 9th February, and spread out among 7 different main venues, there is a lot to choose from. So, to help you out, we've scoured the programme and picked out a selection what we believe will be a good assortment of the best events.

Wednesday 29th January

CAB quiz night at the Barefoot Café, 7pm, free.

Barefoot Wednesday quiz nights are legendary, so put your thinking caps on, have a drink and prepare to have some competitive fun.



Friday 31st January

Curated Walk through the British Council "Homelands" exhibition, 11 am. Free. This group of contemporary artists includes 4 Turner Prize winners and nominees.

Saturday 1st February

Trekurious Dodgy Bar Tour, 5-6.30pm, Colombo Fort Café and Dutch Hospital. 3500 rps. Trekurious are running a variety of tours throughout the Biennale, and this one sounds like it could be a fun start.

CAB Opening Party, Barefoot Café, 7.30 pm. 1000 rps A perfect follow-on from the Bar Tour, or alternatively for those who fancy something a bit more civilized.

Sunday 2nd February

Trekurious Movie Night, Colombo Courtyard, 8pm. 1000 rps. For those who enjoy a cocktail with their movies, in a relaxing setting. Not sure what's showing, but it's bound to be good.

Wednesday 5th February

Art Talk, Goethe Institute, 1 pm. Entitled “Every Good Painting Cracks”, this lecture is on the conservation of paintings and is followed by a Restoring Art documentary. So if you’ve ever wondered how paintings from centuries ago have managed to remain in such good condition, here’s your chance to find out.

Trekurious Old Colombo Walkabout, Galle Fort Café & Dutch Hospital, 3,30 pm. 6,500 rps. A chance to immerse yourself in some of the architectural history of this wonderful city.

Film screening, “The Other Kwai”, Goethe Institute, 6.30 pm. If the previous tour has worn you out, or you fancy something a little less physical, this may be for you.

Thursday 6th February

CAB Mediterranean Night, Santore Bistro Italiano, 8 pm. 500 rps. Tantalise your tastebuds.

Saturday 8th February

Official CAB Closing Party, Kama, 8 pm. Celebrate the end of CAB in style.

Sunday 9th February

CAB party “The Spirit of Live Art”, Park Street Mews. Sounds intriguing. A final party to round off this year’s events.

Of course, there are many more events taking place if none of these take your fancy. Running parallel is the Main Exhibition, which is open every day of the festival and is free of charge. The exhibition shows the work of 50 different artists from 15 different countries, with 50 % of the participants coming from Sri Lanka. This celebration of visual art includes – for the first time – a showcasing of sound art and live art. The main Exhibition takes place across 7 different venues:

- The Goethe Institute
- JDA Perera gallery
- LakshmanKadirgamar Institute for International and Strategic Studies
- Lionel Wendt and Harold Peiris Gallery
- Museum of Economic History, Central point
- Park Street Mews
- Post Graduate Institute of Archeology



Würth Lanka Supports Local Artists at Colombo Art Biennale 2014

February 22, 2014, 6:03 pm

MahenPerera
Pushpakumara-Koralagedera

Würth Lanka (Pvt) Ltd – the German based multinational supplying the motor vehicle after market – was the proud sponsor of MahenPerera and KoralagederaPushpakumara, two versatile and talented local artists at the prestigious 3rd Colombo Art Biennale (CAB) 2014.

This sponsorship was arrived at subsequent to the Sri Lanka visit of Professor Reinhold Würth - Chairman of Würth AG Germany and his commitment to the German Ambassador to support local Arts & Culture - who represented the CAB 2014 organizing committee. Professor Würth is a strong believer and supporter of Arts & Culture and its inter-relationship with management practices and good governance.

As part of the sponsorship arrangement, both Mahen and Pushpakumara will each present a single work of art to the Würth Art Gallery in Germany.

"We are very pleased to be associated with the 3rd Colombo Art Biennale 2014 as part of our commitment to support talented Sri Lankan artistes while acknowledging the global commitment of the Würth Group in supporting the arts & culture" said RohanAmirthiah-Managing Director of Würth Lanka (Pvt) Ltd.

Mahen has been trained in multi-disciplinary design at the National Design Center in Colombo prior to moving Singapore to pursue his BA in Fine Arts at the Lasalle College of Fine Arts which is affiliated to the Open University, UK. He was awarded a first class honors degree and was the recipient of the prestigious Winston Oh Travel Award in 2007 which allowed him to undergo a month long residency at the Prague. Mahen has exhibited his works in many countries including in Sri Lanka, Singapore and Vietnam and works mainly with found objects and material detritus that are often ignored, and seeks to analyze and challenge the conventional language used to talk about issues of identity and representation.

Pushpakumara works in many genres, including painting, sculpture, poster design and set and costume design, and has exhibited extensively in Sri Lanka. In addition, he has taken part in many international workshops and group exhibitions in India, Sweden, Pakistan and the Netherlands. He has received many local awards including First Place for Painting in 1995 at the Youth Services Council Award Festival, as well as in the State Awards Festival 1999.

Würth Lanka plans to support and patronize culture and art in the future as well.



Colombo Art Biennale 2014

Featured image courtesy [Achala de Silva/ CAB 2012](#)

The [3rd Colombo Art Biennale](#) will take place in Colombo from 31st January to 9th February 2014. This year's theme is 'Making History' and will feature work by artists and artist collectives from 60 artists from 15 countries. Floating Space co-founder and permanent member RuhaniePerera is the Live Art curator for CAB 2014.



Floating Space permanent members at CAB 2014:

- CAB Live Art: 'Othered Histories' by **Jake Oorloff** on Friday 31st January at 7.00pm at the Park Street Mews. His live art performance considers the place of speeches as monuments of our times, thus playing with the notion and position of power and displacement in a response to the work 'Effigies of Turbulent Yesterdays' by T.V. Santosh.
- CAB Conversations: 'Interpreting Turbulent Yesterdays' – **Jake Oorloff** in conversation with T.V. Santhosh on Saturday 1st February at 1.30pm at the Goethe Institut.
- CAB Conversations: 'Memory and Archive' – Moderated by **Jake Oorloff**, this discussion will explore the idea of cultural memories and the significance of remembering many voices in a historical moment. On Sunday 2nd February at 3.00pm at the Goethe Institut.
- CAB Live Art: 'Unmaking' by **VenuriPerera** and Tom Prichard on Monday 3rd February at 7.00pm at the JDA Perera Gallery.
- CAB Conversations: 'The Performance Art Continuum' moderated by **RuhaniePerera** will explore the history, moments of arriving and contemporary articulations that revolve around those shifting understandings of performance art. Panelists include Neil Butler, G. R. Constantine, **Jake Oorloff** and **VenuriPerera** and will take place on Thursday 6th February at 6.00pm at the Goethe Institut.
- CAB Live Art: **VenuriPerera** and PriyanthiAnusha on Friday 7th February at 7.00pm at the Goethe Institut.
- CAB Conversations: 'Art as Politics, Art as Resistance' moderated by SunilaGalappatti will consider how art becomes significant because of its capacity to reposition the individual as agent in narrative, in memory, in history. Panelists include **RuhaniePerera**, KumariKumaragamage, PradeepChandrasiri and Anthony Haughey and will take place on Saturday 8th February at 11.00am at the Goethe Institut.

All Live Art segments are free events. Please check the [CAB 2014 website](#) for more details on venues and tickets.

ARTICLE 23– LINK <http://artra.lk/colombo-art-biennale-2014-making-history-artra-the-official-art-magazine-4/>

Colombo Art Biennale 2014: Making History – ARTRA | The Official Art Magazine



JAN 31 - FEB 9

ARTRA

OFFICIAL ART MAGAZINE

CURATOR - AMIT JAIN, INDIA



AWAIT

ARTRA MAGAZINE
FEB/MAR E10

TO FIND OUT

AMIT'S CRITICAL ROLE IN
THE CURATION OF MANY
EXHIBITIONS /
INSTALLATION AT CAB

ARTICLE 24 – LINK <http://www.dailymirror.lk/opinion/172-opinion/42932-colombo-art-biennale-2014-art-has-to-be-irreverent-or-it-risks-being-banal.html>



Colombo Art Biennale 2014 Art has to be irreverent, or it risks being banal



Colombo Art Biennale 2014 started on Thursday Jan. 30. But I was able to attend only from Tuesday Feb. 04. So here we go, in diary form, trying to comprehend a packed, sometimes dazzling, occasionally boring, mostly very interesting week of activity which tried to bring almost every major art form into focus.

Feb 04 -- It's noon. People are thinking of lunch, not art. But Italian Adrian Schvarzstein (he's a theatre personality but prefers to describe himself as an artist) and his fourteen volunteers have other ideas. Inside a warehouse converted into gallery at Park Street Mews, he has arranged 14 plastic chairs in a circle, with 14 brooms leaning on them. Now he asks these seven men and seven women (Sri Lankans including foreigners, young to middle-aged) to sit and carry out a 'live art performance'.

Before commencing, he remarks that, during a week spent in Sri Lanka, he noticed that we were very fond of sweeping. He calls it a national sport. What he actually means is that we are a nation of people breaking our backs in servility. Sweeping, in our cultural context, is not a dignified activity. Therefore, his 'live art performance' becomes a summing up of what people must go through in life A. as Sri Lankans B. people in general.

In the second part of the performance, he tells us that his performers are cabaret singers who have lost their jobs. All they have now are their bodies and the plastic chair each is sitting on. Therefore, they move through life carrying those chairs on their backs. They risk their lives in the street, obstructing traffic (this being Independence Day, traffic was slight. One could have imagined the chaos on Park Street on a week day at lunch time as they stand in a line across the street, making faces, gestures and singing "Happy birthday to you").

There was even more tension when his group did this in front of the Park Street Buddhist shrine. They stood near its parapet wall with their brooms, making faces, twisting their hips

and making odd gestures with their hands. It was quite tense. A thuggish looking three-wheeler driver looked on with increasing displeasure. A group of women worshippers within the shrine looked puzzled. I began wondering when someone would start to object.

Fortunately, no one did. As the group moved away, some of the women worshippers began smiling. I asked the artist if he was testing the limits of religious tolerance. He said no. But he was clearly testing the limits of cultural tolerance, of which traffic and religion are but two different manifestations. As one performer happened to be a Western woman in a short frock, the situation could have become ugly. I like this performance because it tests the limits of our tolerance (for once, it passed) and presents a secular view of art which we are increasingly unable to grasp. It tells us that we should use art to challenge convention. Art has to be irreverent, or it risks being official and banal, which is what much Sri Lankan art is.

The same evening, I visited the J. D. A. Perera gallery at the University of Aesthetic Studies. On the first floor, there was a medium-sized aluminium kitchen pot hung from the ceiling, a section cut away from its top and a visor attached to the top of this open section. A piece of black rexin leather hung down from the rear.

On the floor immediately below was a circle of sand, with bare cement stone sitting on its centre. It's a depressing construction at first sight; the battered, dull black aluminium pot, the matt black rexin, the grey cement stone and the dull ochre of sand. And then it hits you; hanging from the ceiling is a riot policeman's helmet, and below it are a grave and a tombstone. Seen at night, it's ominous, making one wary of getting too close, just as one wouldn't want to approach a tense riot policeman (seen in daylight, the construction loses some of that ominous potency).

The entire construction is full of agonizing possibilities, like a silent scream from the nightmarish painting by Edvard Munch.



A section of the floor is hidden from view by curtains. You hear a voice recording. Inside, there is a slide presentation of Sri Lankan women talking about diverse topics - race, religion, gender discrimination etc. They represent all ages, religions and ethnicities. But there is an audience. The mostly young crowd is watching a performance by a young Briton in the neighbouring gallery. You hear a lot of laughter. There seems to be another stark message in that; given a choice, people would much rather go for something more 'entertaining' than women talking about their problems. The empty video chamber becomes a symbol of the loneliness of women who can carry out reality checks about themselves and their society.

Colombo Art Biennale is important because it brings us into contact with new ideas, and shows us a new way of looking at art. For Sri Lankans, an art exhibition means looking at pictures hanging from walls. This is true from pre-school to the art galleries. Here, we are confronted with different spatial and temporal relationships.

Wednesday Feb 05 - one p.m. 'Every Good Painting' cracks.' Not the kind of headline to draw crowds, so it was a gathering of those concerned with art conservation at the Goethe Institut, with conservator Renate Kant speaking on that somewhat esoteric subject. With wide ranging experience on restoration of paintings in Europe and Asia, she dwelt in detail about the technology, chemistry and the compassionate labour of bringing back to life a work of art mauled by centuries of dust, humidity, neglect and even bullets. The lecture was

followed by a documentary which showed her and her team of young restorers restoring a huge painting of the last supper which belongs to a church in Kolkotta.

Equally fascinating was the slide presentation which depicted, among other things, an even bigger Hindu religious painting on cotton cloth by Kobot, commissioned by the last prince of Bali in 1952, and later cut into two pieces by his wife. The restorers put the painting back together as it was. This was an awesome reminder that, while painters (and owners of famous paintings) get all the glory, much of the world's fine art heritage would be unrepresentable, perhaps lost forever, without the monumental patience and loving labour of the expert restorer.



Wed Feb. 05, six thirty pm: 'The Other Kwai' by Kit Mead is shown at the Goethe Institut. This documentary is about David Lean's film. But it's something more; it's about what life is like now to people who remember the 'other' Kwai Bridge at Kitulgala, the film took two years in the making. It is as much about Samuel Perera, a poverty-stricken Kithulgala village mason who, as a ten-year-old boy, 'starred' in the film. He and his wife are the only living link in the area now with the film and its making. But Mead's work, while getting off to an excellent, almost surreal start with shots of a crow hopping about inside an empty railway carriage, is punctuated with shots of passing scenery etc. which are simply too long, so that the punctuation marks threaten to become narrative. But 'The Other Kwai' is well worth watching because of its main 'star', Samuel Perera, plus the valuable archival footage of the bridge's construction and the film's behind-the-camera scenes.

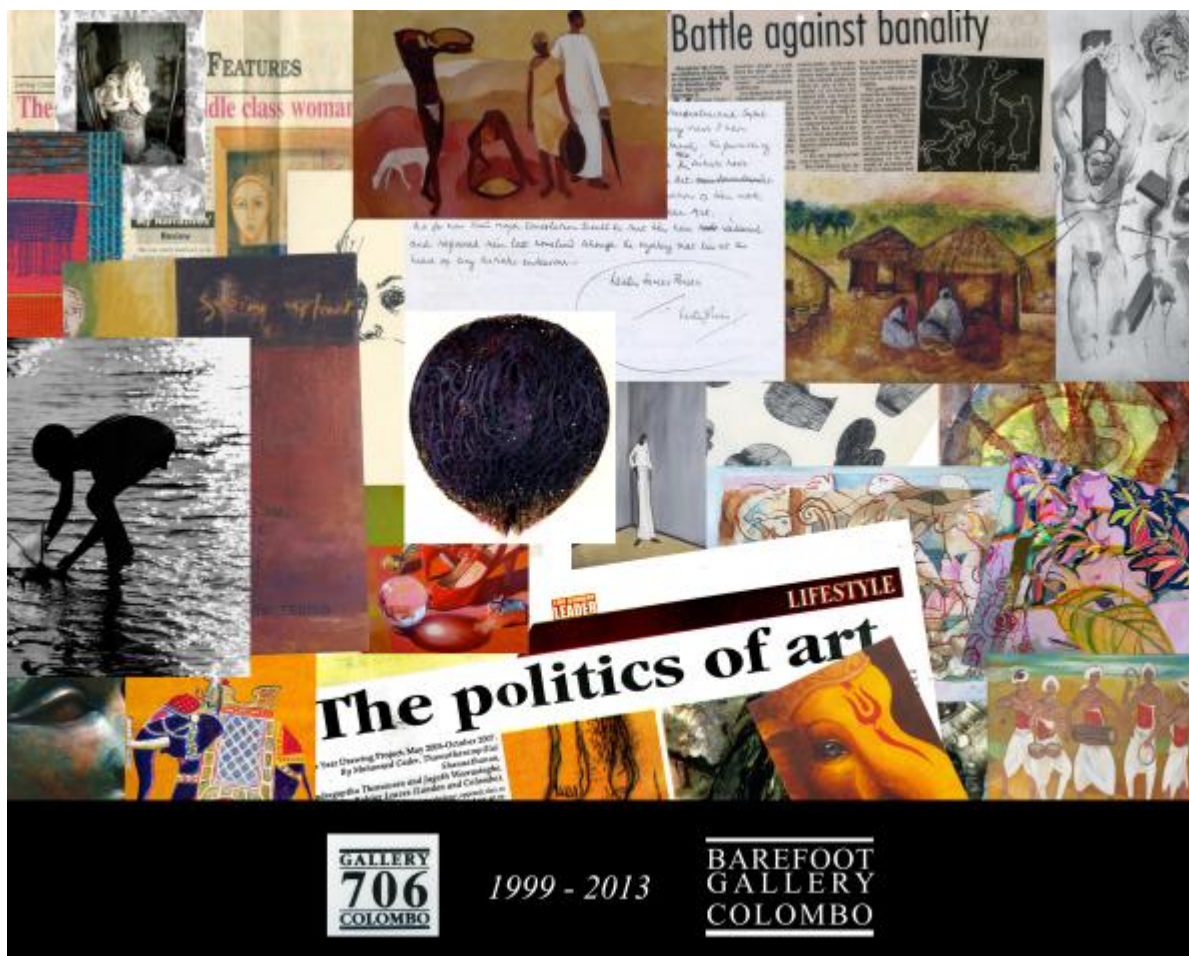
ARTICLE 25– LINK <http://nazreen.wordpress.com/2014/02/03/barefoot-making-history-for-colombo-art-biennale-2014/>

Nazreen Sansoni

on poetry, travel, photos and, events at BAREFOOT



Barefoot “Making History” for Colombo Art Biennale 2014



ARTICLE 26– LINK <http://colombogazette.com/2013/12/24/colombo-art-biennale-soldiers-on-despite-a-lack-of-funding/>



Colombo Art Biennale soldiers on, despite a lack of funding

The future of the Colombo Art Biennale in Sri Lanka is in jeopardy due to a lack of funding. Now in its third edition, the event has grown from just five days in 2012 to 11 days next year. “Making History” is due to open on 30 January and run until 9 February 2014, with exhibitions and events appearing in venues including the government-run JDA Perera Gallery, the Goethe Institute Sri Lanka, the Post Graduate Institute of Archaeology, Park Street Mews and the LakshmanKadirgamar Institute.

Apart from Colombo, at least four other biennials have launched in South and Southeast Asia in recent years—Singapore, Yogyakarta, Jakarta and Kochi. The Singapore Biennale is the only one that is mainly state-funded. The rest have struggled to raise funds from private sources and the Sri Lankan capital’s biennial is no exception.

While collecting contemporary art is still largely an elitist pursuit in the region, Amit Kumar Jain, one of next year’s curators, says that there is no shortage of collectors in South Asia. “But they need to come forward and support projects like this. Collectors have to become patrons. We were hoping to get individuals to sponsor an artist, but that has yielded limited results. Sri Lanka has a handful of collectors. Next time, we will tap into the diaspora.”

Apart from a number of galleries that are supporting artists, the Qatar Museums Authority is supporting the participation of the Qatari artist Khalifa Al Obaidly by paying for the shipment of his work. Galleries from India, including Latitude 28, The Guild and Blueprint 12, have contributed to shipping or have sponsored air tickets for artists to travel to Colombo.

Annoushka Hempel, the gallerist who launched the biennial in 2009, says: “We have also had a substantial amount of programme funding support from several international cultural institutions such as the Goethe Institute, the British Council, In Situ, the Institut für Auslandsbeziehungen (Ifa), the Sovereign Art Foundation and the Scottish Arts Council. International governments have also lent their support through their embassies, including the US, France and in particular Germany for this edition.” However, the challenge of securing the Sri Lankan government’s support, which is needed to organise and sustain this event every two years, still remains.

Meanwhile, Jain, along with his co-curators, Chandraguptha Thenuwara, Neil Butler and Ruhanie Perera, are trying to ensure that the biennial provides a fresh platform for artists whose works have not had much exposure. Jain says with optimism: “Now that the artists are selected, there is only one thing left: to put on a great show in a limited time and with a limited budget, and to show how communities can support each other to fulfil a dream.” (Courtesy theartsnewspaper.com)

ARTICLE 27– LINK <https://nazreen.wordpress.com/2014/02/10/alex-and-druvinka-for-colombo-art-biennale-2014-at-barefoot-gallery/>

Nazreen Sansoni

on poetry, travel, photos and, events at BAREFOOT



Alex and Druvinka for Colombo Art Biennale 2014 at Barefoot Gallery





Colombo Art Biennale 2014: ‘Making History’

From 31 January to 9 February

The Colombo Art Biennale announces the 3rd edition of Sri Lanka’s leading international festival of contemporary art with ‘Making History’.

Annoushka Hempel, CAB’s founding director, says: “‘Making History’ is a provocation exploring the artistic adventure of making history. It enquires into the contemporary aesthetic experience, from historical, present and future points of view, to reveal a possible reality of making history as part of an art historical trajectory.”

The 3rd Colombo Art Biennale: Making History’s curatorial team consists of two international and two Sri Lankan curators. Amit Kumar Jain from Delhi is bringing with him an interesting mix of artists from the South Asian region as well as selecting the Sri Lankan participants. Chandraguptha Thenuwara and Neil Butler are working together to curate the impressive international programme. Ruhanie Perera is bringing a new and very exciting component to the Biennale, not with the panellist Conversations but also introducing Live Art to a more expansive extent to CAB.

This third edition of CAB has revealed ‘Making History’ to be a fully International Biennale. Artists include 25 of some of Sri Lanka’s most exciting and recognised artists, such as Anoli Perera, Vimukthi Jayasundera, Pala Pothupitiye and Mahen Walter Perera. CAB will also be showcasing nine interesting artists from the region from India, Bangladesh, Nepal & Qatar, including TV Santosh (India), Mahbubur Rahman (Bangladesh) and Sunil Sigdel (Nepal). The 20 international artists are coming from the UK, Scotland, Ireland, France, Australia, Italy, Germany, Austria, Sweden, China, Iran, and the USA. These include Anthony Haughey (Ireland), Rosemarie Trockel (Germany), Pietro Ruffo (Italy) & Olivier Grossetete (France).

Making History will present a varied collection of artworks to include paintings, sculpture, video, installation, sound and performance at our seven different locations that include JDA Perera, Park Street Mews, Lakshman Kadirgamar Institute, Goethe Institute, Post-Graduate Institute of archaeology, Lionel Wendt Galleries and Museum of Economic History.

The Live Art segment of the Biennale brings into the unlikely nooks and corners of CAB galleries across Colombo, spilling over into the streets, moments that take on, engage with, and interrupt the notion of ‘liveness’ in performance. Using movement, clown, contact improvisation techniques, poetry and performance art, the live art segment brings into conversation artists with diverse and disparate histories of practice.

The Live Artists include Priyanthi Anusha (visual artist), Janani Cooray (performance artist), Kumari Kumaragama (writer), Jake Oorloff (theatre practitioner), Venuri Perera (dance/theatre performer), Thomas Pritchard (theatre/dance performer), Adrian Schvarzstein (clown/circus actor) and Eva Priyanka Wegener (movement practitioner).

Enhancing the CAB programme, CAB is honoured to have the British Council’s ‘Homelands’ exhibition as part of the Biennale. A 21st century contemporary art story of home, away, and all the places in between. Curated by Latika Gupta and including well know

names such as Nathan Coley and Mona Hatoum. One of the year's most anticipated exhibitions travelling around South Asia this year is joining CAB in Colombo. CAB Around Town Fringe events this year will include, Barefoot, showing a collection of paintings from the Gallery's private collection that will chronologically depict the Gallery's history. SethuSamudram is an art project between Theertha Artists Collective in Sri Lanka and 1.Shanthi Road in Bangalore, consisting of drawings done by Indian and Sri Lankan artists at Red Dot Gallery's new premises. Screenings, of short award winning videos by German artists will be screened at the Goethe Institute.

This year, Standard Chartered's Colomboscope festival is sharing the same theme as CAB "Making History". This arts festival, now in its second edition will be presenting both local and international author readings, guided walks, talks, panel discussions, dance, drama and musical performances. These will be held historical venues to give festival goers a chance to discover and explore parts of Colombo rarely visited. Adopting an interdisciplinary approach to the Arts, Colomboscope 2014 sharing the theme of 'Making History' CAB allowing visitors to both events to enjoy topics related to history and remembrance from different angles, reflected by various art forms.

'Making History' is delighted to offer a plethora of Events that will be taking place throughout the ten day festival. Venues such as Clique Supper Club, Glasse, Kama, Barefoot, Park Street Mews and Santore will be laying on special events for CAB visitors. Finally but by no means least, it is important to acknowledge that CAB14 depends on the support and sponsorship of its partners to provide much needed funds and assistance for operational costs, participating artists, venues, community projects, media, hospitality, events and travel, as well as marketing and associated lead up event costs. All exhibitions in the Colombo Art Biennale are free to the public and without the help and contributions of their sponsors CAB14 would not be able to operate.

The Colombo Art Biennale would therefore thank the following institutions and organisations for their incredible support and input in terms of funding, labour, skills, facilities, services and resources. With special thanks to the Ministry of Culture and Arts' Central Cultural Fund, the German Embassy, Goethe Institut, Cinnamon& Nations Trust Bank for the support they are giving to the Colombo Art Biennale which is now recognized as an important Sri Lankan Cultural event.

The programme has free and ticketed only events (Rs. 500), with concessions for educational institute students. Tickets will be available from the Biennale Box Office from 31st January:- Goethe Institut- 39 Gregory's Road, Colombo 7; Tel: +94 11 269 4562.

ARTICLE 29– LINK <http://groundviews.org/2014/02/04/groundviews-featured-at-colombo-art-biennale-and-colomboscope-2014>



groundviews
journalism for citizens



Some photos from venues in the city that are part of the Colombo Art Biennale 2014, taken on 31st January 2014. Venues included the Lakshman Kadirgamar Institute, JDA Perera Gallery, Lionel Wendt & Harold Pieris Galleries, Goethe-Institut and the Post Graduate Institute of Archeology (PGIAR).

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Sharni Jayawardene's exhibition at Colombo Art Biennale 2014 (on display at JDA Perera Gallery) is grounded in the work she created for *Groundviews*, as part of the 30 Years Ago project. See [30 Years Ago – The Next Page](#) and the full selection of her work on the dedicated [30 Years Ago project site](#). The videos are embedded below and the photos on [display can be seen on our Facebook page](#).

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[Sachini Perera](#) and [Natalie Soysa](#) are also exhibiting at the Colombo Art Biennale 2014 works created for and first exhibited as part of the [30 Years Ago project](#), on display at the JDA Perera Gallery. Click on our Facebook page for [some images](#) from their installation.

See [Stories of 43 women: I WAS, I AM](#) for the full spectrum of their work and click [here](#) for a trailer of their production.

Extremely pertinent to understanding their productions are brief articles [On Black July, I was 3 years old](#) by Natalie Soysa and [Much left to untangle yet](#) by Sachini Perera.

There is an interesting installation for CAB 2014 by Thor McIntyre-Burnie for at the JDA Perera Gallery inspired by the Weliveriya water riots and in particular, informed by the [the archive of tweets around the riots](#) on *Groundviews*.

Also by the same artist as part of CAB 2014 is a sound installation at the Goethe-Institut, in large part responding to the Weliveriya water riots and again using our tweet archive as source material for the art.



See our Facebook page for [for more images from this installation](#) or click on our [Flickr set](#).

A short video of the installation is embedded below – the voice you hear is an untrained actor, reading out tweets generated around the time of the riots, in response to live events on the ground or broadcast / news or social media reportage around the riots and its aftermath.

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See [Stories of 43 women: I WAS, I AM](#) for the full spectrum of their work and click [here](#) for a trailer of their production.

Extremely pertinent to understanding their productions are brief articles [On Black July, I was 3 years old](#) by Natalie Soysa and [Much left to untangle yet](#) by Sachini Perera.

There is an interesting installation for CAB 2014 by Thor McIntyre-Burnie for at the JDA Perera Gallery inspired by the Weliveriya water riots and in particular, informed by the [the archive of tweets around the riots](#) on *Groundviews*.

Also by the same artist as part of CAB 2014 is a sound installation at the Goethe-Institut, in large part responding to the Weliveriya water riots and again using our tweet archive as source material for the art.

See our Facebook page for [for more images from this installation](#) or click on our [Flickr set](#).

A short video of the installation is embedded below – the voice you hear is an untrained actor, reading out tweets generated around the time of the riots, in response to live events on the ground or broadcast / news or social media reportage around the riots and its aftermath.

Finally, History-Scope: Diaspora Stories by Tanuja Thurairajah was screened on 2 February as part of [Colomboscope 2014](#), at the Rio Cinema in Colombo. Tanuja's productions were part of the [30 Years Ago project](#), alongside those by Sachini and Natalie.

All of the videos can be seen in high-definition [here](#) and the respective descriptions can be accessed [here](#).

As [noted by Tanuja](#),

The Black July Pogrom, apart from it bearing immense political significance is one occurrence that has left an unforgettable mark on the psyche of the Tamils at large. In the diasporic context, it continues to be used as a constant example that is symbolic of the disintegration of hopes and the severance of relations between the minority Tamils and the majority Sinhalese. While this has been an overpowering sentiment, there have also been victims of the pogrom who were able to understand that the real issue was indeed the Government's complicity against a section of its own people and not a racially purported incident stemming from within the Sinhalese masses.

The project recorded perspectives of the 83' pogrom by the Sri Lankan diaspora living in Switzerland & France; stories from those who arrived after the Pogrom; who were either directly or indirectly affected and/or having family/ friends who were affected by it. In terms of including Sinhalese and Muslim voices from the diaspora and their reflections on the incident/violence we were able to only obtain a minimum of one each. Most of whom we approached failed to re-call the incident or were not keen to share their views. In terms of capturing the sentiments of the 'youth diaspora' there was once again a lack of knowledge, or a lack of interest in sharing views from those who were aware of the incident, which is something that is worth taking note of. Some of the practical difficulties faced during the project were scheduling appointments with contacts due to the short project span as well as the process of story-telling itself where people found it difficult to focus on the event and thoughts around it. Interestingly, the diaspora focus related to the event seemed to be overpowered by the prison massacre and our attempt through this project to focus on a variety of perspectives was received with interest.

The project collected and edited ten photo-montage stories and two video stories, including the stories of five women.

ARTICLE 30– LINK

<http://htsyndication.com/htsportal/article?arid=%223669600%22&pub=%22Daily+Mirror+Sri+Lanka%22>



THIRD COLOMBO ART BIENNALE: MAKING HISTORY

[Daily Mirror Sri Lanka](#) ([General News](#) | [Newspapers](#)) **Published On: 2014-01-29**

Sri Lanka, Jan. 29 -- The third edition of Sri Lanka's leading international contemporary art festival: Colombo Art Biennale (CAB) this year will be held under the theme 'Making History'. History is something all of us are forced to live with, with or without our consent. It can be considered as a very powerful phenomenon because it can consume all of us in its embrace and turn us into mere stories, yet, at the same time human's can challenge this powerful phenomenon by 'making history' since though 'history' consists of versions of truth, we can act by the present moment and turn that moment into tomorrow's history.

This year's art biennale 'Making History' will enquire into the contemporary aesthetic experience from historical, present and future points of view, to reveal a possible reality of making history as part of an art historical trajectory....

To purchase the reprint of this article or to get the complete feed from this publication, please [Click Here](#)

ARTICLE 31 – LINK <http://smritidaniel.wordpress.com/2014/02/03/tristan-al-haddad-wombtomb-work-in-progress/>

In conversation with...

Tristan Al-Haddad: Womb/Tomb (Work In Progress)

In [Academics](#), [Architects](#), [Sculptors](#) on February 3, 2014 at 12:11 pm

Surrounded by masons at work, Tristan Al-Haddad is laying bricks. His white t-shirt isn't quite as pristine as it was a few hours ago, his hands are coated in dust, grime and sweat beads on his brow. People driving by on Horton Place need only glance over into the grounds of the Lakshman Kadirgamar Institute for International Relations & Strategic Studies (LKIIRS) to catch a glimpse of what Tristan and his team of local artists and bricklayers are labouring over for the Colombo Art Biennale—it's titled Womb/Tomb.



Dusting off his hands, Tristan takes us on a circuit of the structure – it swells and folds in odd, impossible ways, seeming to have been frozen in mid-breath almost. ("Masonry doesn't really want to do this," says Tristan.) Little chalk markings on the brick indicate that there is more effort to this than meets the eye – the lines of the structure, designed in response to the space, had to first be carefully plotted on the computer and even now the placing of each brick requires individual attention. "The project is a study in contradiction, because on

the one hand it is about the most basic technique of building, on the other hand this is a highly computationally designed piece. The entire thing was modelled using very sophisticated models, every brick was modelled in the computer before it was ever built," says Tristan.

It's still very much a work in process when the Sunday Times is allowed an exclusive peek, and so the small interior is not yet considered safe for visitors. When it is done though, it will speak in its own poetry: an aperture in the roof will allow a shifting spotlight to light the interior; a second aperture, in direct line of sight from the steps into the centre's main office, will allow people to enter into the space. Tristan hopes that anyone who steps in will feel almost as if they are being embraced. As architectural metaphors go, it speaks to the way we come into the world, and the spaces beyond to which we depart, infinite and unknowable; experiences, perhaps the only ones, which none of us are exempt from.

Tristan has been working closely with a local team of 17 (including artist Pathum Gamage) and says that process itself feeds his creativity: something essential was gained in between the moment where he showed them what he refers to as the "the rhythm, the geometry, the pattern" of the piece and work beginning on the actual structure.

"Really, what was very important for me when I was invited to participate in the Biennale was to come and to work with local craftspeople, to respond to the local context and to work with local material that made sense in the historical continuum of the place." In that light, brick was hard to beat: "Brick is an almost primitive material, it is the earth, shaped and stacked. How can you take such a humble material and shape it into something absolutely beautiful?"



Tristan Al-Haddad

As an artist who is also an architect and a designer, Tristan loves to play with objects that one can interact with and that change the viewer's perception of space: "It's important that it can actually cause a visceral reaction; that it doesn't just make you think but makes you feel something." Projects like this are interesting and further blur the very thin line between what Tristan perceives as art and architecture.

His large scale sculptures (which currently include a work in progress – a 100m long sculpture that is the size of an entire city block in Dallas, Texas) are particularly difficult to categorize. He's charmingly nerdy – a previous sculpture was an outsized Mobius strip. It's a trait evident again in the Dallas sculpture which is cleverly titled Allotrope, as in allotropy, the property of some chemical elements to exist in multiple forms. To earn its name,

his enormous sculpture starts out in one form before it burrows into a large building, coming out the other end a different shape. Science is made art and vice versa, in his work.

Tristan, who is here under the U.S. Department of State's Cultural Envoy Program, is among those chosen from the American arts community to serve as cultural ambassadors to the world. In Sri Lanka, his packed schedule includes multiple talks at universities and institutions as well as presentations that are a part of the Biennale program. Tristan who is currently an assistant professor at the School of Architecture at The Georgia Institute of Technology has a particular interest in Digitally Augmented Making and the relationship between advanced technology and design. As part of the Biennale, you can hear him talk tomorrow (February 3, 4 pm) at LKIIRS as part of a session titled 'Between material and immaterial worlds.'

Published in [The Sunday Times](#), Sri Lanka on 2 February, 2014. Words by Smriti Daniel. Pictures courtesy M.A Pushpa Kumara.



The Vision for the Sri Lankan Artist...

as told by Ajit Gunewardene

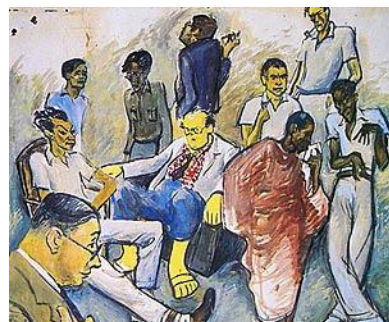
“The world ‘ticks’ on Economics. Everything is connected to demand and supply. The feasibility of Art, in the same manner is one that has economics as its dependent variable”.

The current status of the Sri Lankan Artist has been discussed and bewailed in many a conversation and forum, but a clear cause and a solution for it, is not something that can be easily prescribed.



In my view, what needs to happen is for Sri Lankan Artists to elevate their existence to the global market. Just like in Economics, there are two elements that need to be created; Demand – in the form of buyers, art connoisseurs and Supply in the form of Sri Lankan artists making an effort and raising the bar to produce ‘true works of art’ rather than mere paintings.

Contemporary art in Sri Lanka came out into the open around the year 1943 when the famous “Group of 43” was formed. Before this, what we had were mostly religious paintings which can be found in temples and shrines around the country. This group included some of the best artists the country has seen in recent times; the likes of [George Keyt](#), [Ivan Peries](#), [Harry Pieris](#), [Justin Daraniyagala](#), [L.T.P. Manjusri](#) among others. This was indeed a renaissance for Sri Lankan art. Even in the year 2014 we still talk about the revolution that these artists created at the time. The creativity and the depth of their work is something that is a rare find even today.



Unfortunately though, we have lacked a sequel to 1943. We are thirsty for a ‘Big Bang’ that is so crucially needed in the Sri Lankan art scene and as a result the question still remains – “When are we going to have the Sri Lankan, Million Dollar work of Art?”

One might wonder whether this is too far-fetched a vision; but, with the caliber of some of the contemporary art that exist in Sri Lanka, this is more realistic than over-optimistic. A revolutionary event such as this with the same properties of the cosmological big bang is what Sri Lanka needs to put its art on the map and open the floodgates of opportunity for the local artists.

As a compliment to this, a greater understanding and appreciation of art should be developed by the people as well. Why not replace those bulky gold door knobs or huge silver plated ornaments and rather invest on art – good art?

We try to control our spaces and clutter it with a mix-bag of everything that we like. We fail too often to revel in the simplicity and beauty that Art can give to our spaces.

Art is essentially a part, of something bigger. A sculptured chandelier as opposed to the traditional crystal one hanging in a dining room may be very artistic but more-so, it will give the dining room in itself an extra sensory feel. It gives character to a space while also enhancing the ambience of the space in itself. A work of art therefore should have the capability of doing this and this should be the benchmark that every artist places his work against.

Sri Lanka certainly has a lot of talent that has not been directed and showcased in the most optimal manner. The [Kala Pola](#) which took place last Sunday can be taken as an example. It featured quite a few young artists who have the capability of making a name in the future. The objective of an event of this sorts, is for the upcoming artists to get a feel and understanding of the market for art in Sri Lanka. At the same time there are more senior artists for whom the Kala Pola is a place to collaborate with their fellow colleagues as well as appreciate the new creative work.

[The Colombo Art Biennale](#) can be named as the next stepping stone from the Kala Pola and events such as these are very important for the development of Sri Lankan artists. The mixing of international and local artists is a brilliant element that is brought in at the Biennale. This will create a comparative and also put the Sri Lankan artists and the work produced by them on the same platform as their global counterparts.

ARTICLE 33– LINK <http://www.ft.lk/2014/02/22/wurth-lanka-supports-local-artists-at-colombo-art-biennale-2014/>



[Home](#) / [FT LITE](#) / Würth Lanka supports local artists at Colombo Art Biennale 2014

Würth Lanka supports local artists at Colombo Art Biennale 2014

Würth Lanka Ltd. – the German based multinational supplying the motor vehicle after market – was the proud sponsor of Mahen Perera and Korallengedera Pushpakumara, two versatile and talented local artists at the prestigious third Colombo Art Biennale (CAB) 2014.

This sponsorship was arrived at subsequent to the Sri Lanka visit of Professor Reinhold Würth – Chairman of Würth AG Germany and his commitment to the German Ambassador to support local arts and culture – who represented the CAB 2014 organising committee. Professor Würth is a strong believer and supporter of arts and culture and its inter-relationship with management practices and good governance.



Mahen Perera



Pushpakumara
Korallengedera

As part of the sponsorship arrangement, both Mahen and Pushpakumara will each present a single work of art to the Würth Art Gallery in Germany.

“We are very pleased to be associated with the third Colombo Art Biennale 2014 as part of our commitment to support talented Sri Lankan artists while acknowledging the global commitment of the Würth Group in supporting the arts and culture,” said Rohan Amirthiah, Managing Director of Würth Lanka.

Mahen has been trained in multi-disciplinary design at the National Design Center in Colombo prior to moving Singapore to pursue his BA in Fine Arts at the Lasalle College of Fine Arts which is affiliated to the Open University, UK. He was awarded a first class honors degree and was the recipient of the prestigious Winston Oh Travel Award in 2007 which allowed him to undergo a month long residency at the Prague.

Mahen has exhibited his works in many countries including in Sri Lanka, Singapore and Vietnam and works mainly with found objects and material detritus that are often ignored, and seeks to analyse and challenge the conventional language used to talk about issues of identity and representation.

Pushpakumara works in many genres, including painting, sculpture, poster design and set and costume design, and has exhibited extensively in Sri Lanka. In addition, he has taken part in many international workshops and group exhibitions in India, Sweden, Pakistan and the Netherlands. He has received many local awards including First Place for Painting in 1995 at the Youth Services Council Award Festival, as well as in the State Awards Festival 1999.

Würth Lanka plans to support and patronise culture and art in the future as well.

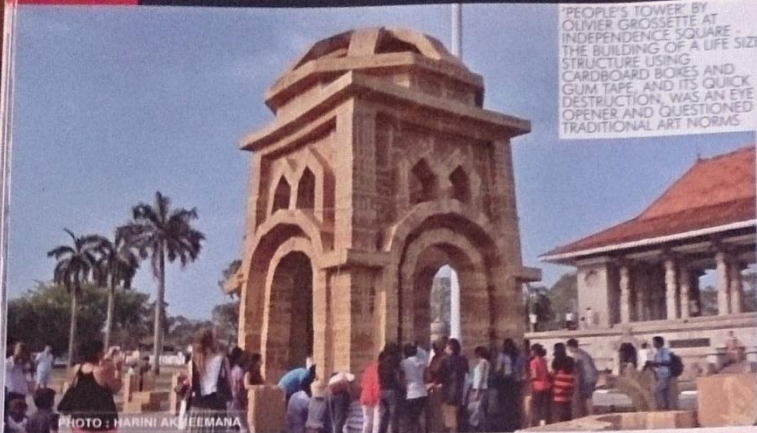


PHOTO: HARINI AKKERMANA

'PEOPLE'S TOWER' BY OLIVIER GROSSETTE AT INDEPENDENCE SQUARE - THE BUILDING OF A LIFE SIZE STRUCTURE USING CARDBOARD BOXES AND GLUE TAPE, AND ITS QUICK DESTRUCTION, WAS AN EYE OPENER AND QUESTIONED TRADITIONAL ART NORMS



SUBTLY POLITICAL ARTIST RAJA POTHUPITIYE'S 'HISTORY MAKER' AND 'JAFNA MAP'



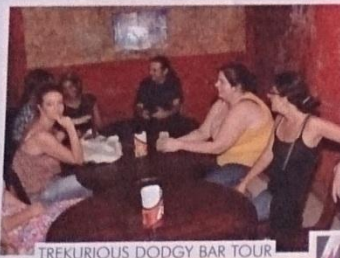
'EFFIGIES IN TURBULENCE YESTERDAYS' - AN ANTI MONUMENT BY T.V.SANTHOSH, INDIA

COLOMBO ART BIENNALE 2014

COLOMBO'S ART LOVERS WERE IN FOR A REAL TREAT WHEN THE SHOW HIT THE TOWN. THIS TRULY EXCEPTIONAL ART BIENNALE, GAVE THEM THE OPPORTUNITY TO ENJOY AND INTERACT FIRST HAND WITH VARIOUS FORMS OF ART HERETO NOT EXHIBITED IN SRI LANKA



'WOMB TOM'B BY TRISTEN A HADDAD, USA



TREKURIOUS DODGY BAR TOUR



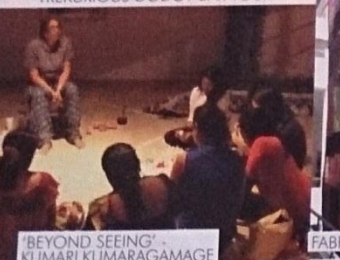
'THE SILVERFISH' BY LAYLA GONADUWA SRI LANKA



'BOOK ART' BY BANOO BATLIBOI, INDIA



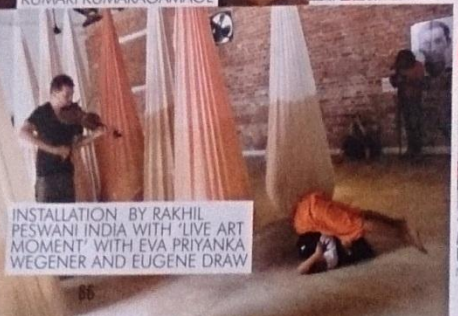
ANNOUNSHKA HEMPEL, CAB'S FOUNDING DIRECTOR, DURING ART WALK AT KADIRGAMAR INSTITUTE



'BEYOND SEEING' KUMARI KUMARAGAMAGE



FABRIC OF TIME



INSTALLATION BY RAKHIL PESWANI INDIA WITH 'LIVE ART MOMENT' WITH EVA PRIYANKA WEGENER AND EUGENE DRAW



'REPLACEMENT' BY MAHBUBUR RAHMAN BANGALDESH



'IRON MAN' BY BANDU MANAMPERI SRI LANKA - THIS REPRESENTS AN ACT OF REMOVING ONESELF FROM THE PAST AND THE ERASING OF MEMORIES.

art CAB 2014

By Sanjana Hattotuwa



Any review of the Colombo Art Biennale 2014 will invariably only serve to upset those who experienced more of what was on offer, went to more venues, attended more sessions, participated in more of the live art sessions or talked with more of the artists than I. This in itself gives a sense of how diverse and geographically spread the recently concluded biennale was – from the multiple indoor and outdoor venues and engaging live art performances spread across Colombo to the range of themes touched upon by the participating artists, using a variety of media. I spent an exhausting day going through the art at the JDA Perera Gallery, the Lionel Wendt & Harold Peiris Galleries, the Post-Graduate

Institute of Archaeology (PGIA), the Park Street Mews, the Lakshman Kadrigamar Institute and the Goethe-Institut. A few days later I went to see the art on display at the Museum of Economic Development in Fort. The first live art I was able to see was at the Park Street Mews, where on one evening a participating artist stripped down to his underpants and started to iron his clothes on the road. More meaningfully, and for me, interestingly, a theatre performance in one of the halls that same evening, repeated a week after, wrestled with the politics of identity, place, dislocation and enforced disappearance. During the course of CAB, I also witnessed Tom Pritchard and Venuri Perera's 'Unmaking' – a dance

performance at the JDA Perera Gallery that was as utterly baffling as it was graceful.

And that in a nutshell was CAB for me – a patchwork of artists, who with varying fidelity to the theme 'Making History' showcased a diverse spectrum of art that ranged from the extremely compelling, insightful and political to the "I could have done that when drunk and sold it as art" type installations and wall-hangings.

JDA Perera Gallery housed some of the most engaging art – the installation by Thor McIntyre-Burnie depicting the violence in Weliveriya (how many opened the brick on the floor to see what was inside?), Jagath Weerasinghe's persona in wax (who knew the artist had Matchbox cars at home?), the fascinating subversion of the Mahavamsa by Layla Gonaduwa and Poornima Jayasinghe's use of live infrared video transposed on a carpet of photographs depicting used and discarded footwear from various locations in Sri Lanka (incorrectly titled, in a delicious twist

of irony, by CAB organisers on the opening night as 'Subha Anagathayak'). The Homelands exhibition at the Harold Peiris Gallery captured, through some really engaging photography of the ordinary, both imagined and geo-located homes. I found Gihan Karunaratne's subversive use of maps and mapping to be the most interesting exhibit at the PGIA – modern day London's riot control and crowd management depicted with a topographic, hand-drawn perspective as well as other exhibits that used crowd-sourced data to visualise population movements. Gihan's work uses the same techniques and technologies to clarify and critique as that which the State often uses to control and contain, demonstrating by example that the artist can highlight the hidden and marginal by simply plotting carefully personal movements and interviews. Your author's frustration around Thor McIntyre-Burnie's second and much larger installation at the Goethe-Institut was that the artist had done little or nothing to explain the very interesting process by which the content that one heard through the loudspeakers was sourced, and



recorded (which in the case of tweets from Weliveriya involved sourcing material from an online archive and getting them read by untrained voices, including someone from the Army). With the soundscape as one walked through the 'speakers' ranging from content anchored to the Gezi Park protests in Turkey to the water riots in Weliveriya, Thor's work was a refreshing new engagement with content already in the public domain, reminding us

that art has a role to remind us of inconvenient truths in ways that get us to reflect, recall and react. Rosemarie Trockel's work at the Museum of Economic History was rather funny at times, using this immediate reaction as an entry point to go deeper into the gendered perspectives her drawings, video and photography explored. 'Othered Histories' Jake Oorloff's performance at the Park Street Mews, was informed by stories of the disappeared and abducted in Sri



Lanka and also a response to the installation 'Effigies of Turbulent Yesterdays' by artist T. V. Santosh, which was also on display at the same venue. The setup was interesting – three podiums with recordings of the President's speeches since the end of the war invited the spectators to listen to the actor in front of them, or the recordings. Most opted to tune into Oorloff's lines, forgetting perhaps that the same choice – to tune out propaganda and tune into the real trauma of the marginalised – isn't something so many of us choose to make in our daily lives.

One could always wish for more local participation at CAB – from a larger range of artists, including those today who are morphing music and visual design as well as experimenting with new forms of expression. Local participation could also come in the form of a variety of fringe events from University societies, performances by street theatre groups, impromptu live art sessions at unannounced public venues like the Central Bus Terminus and the Fort Railway Station, virtual tie-ups using real time video and voice communication with art groups and collectives outside of Colombo, the involvement of local communities and even low-income groups in the co-creation of the art, discussions at venues that are able to embrace those who for whatever reason are uncomfortable with

coming into spaces like Park Street Mews or Goethe-Institut and importantly, events and discussions in Sinhala and Tamil to complement the exchanges in English. This has never been the case with CAB, and one hopes two years hence, it will be so. The significant overlap with events from Colomboscope 2014 over the first weekend also meant that it was impossible to attend some of the more interesting panel discussions of CAB. Clearly, CAB 2014's critical engagement with, inter alia, the political and the conditions post-war was in large part due to the curatorial gaze and input of Ruhanie Perera, who with Jake Oorloff is a Foundation Member of the Floating Space Theatre Company and a lecturer at the University of Colombo. One hopes that if not her again, CAB's custodians invest in this sort of local knowledge and expertise two years hence. Cohesiveness and fidelity to the main theme remained a challenge this year as it was in 2010 and 2012 – some of the art, live art and installations were just too esoteric and indeed, bordering on the banal and on display for an indeterminable reason. Overall, the biennale pulled off an impressive feat of bringing together some interesting international and local artists to showcase and discuss their output.

For a country starved of this kind of event, one could only wish 2016 came sooner.

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EUROPEAN PARLIAMENT IN FOCUS

THE WATCHDOG OF THE
EU PURSE STRINGS



THE EUROPEAN CHAMBER OF COMMERCE OF SRI LANKA

EUROLINK

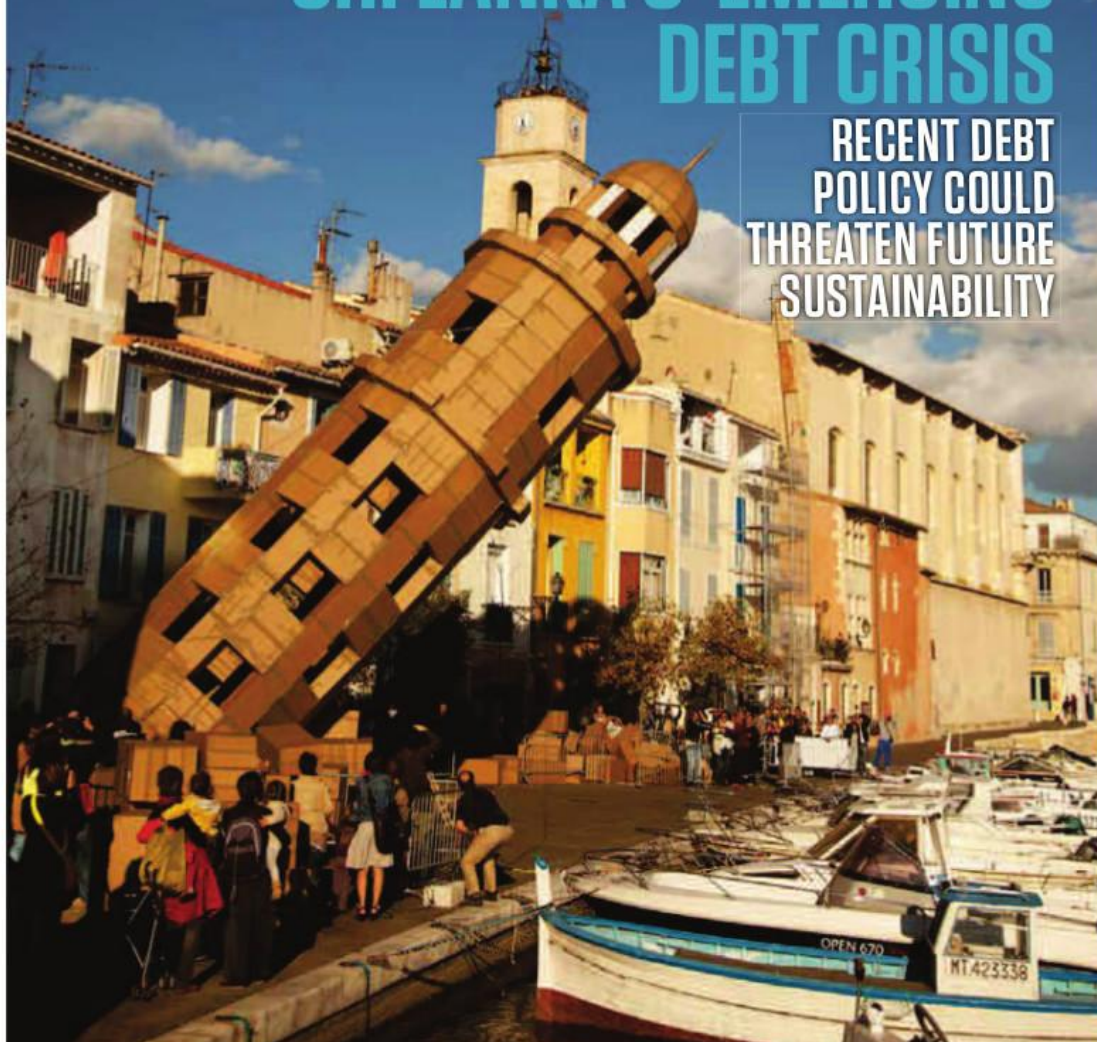
EU-SRI LANKA WINDOW TO BUSINESS

JANUARY 2014/ VOL 3/ NO.08

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SRI LANKA'S EMERGING DEBT CRISIS

RECENT DEBT
POLICY COULD
THREATEN FUTURE
SUSTAINABILITY



The Third Colombo

Art Biennale

: Innovative and Interactive



There is a buzz and excitement in the art world as people eagerly await the **third Colombo Art Biennale (CAB)**. Scheduled to run from the 30th of January to the 9th of February under the theme 'Making History', this event is set to be even bigger than its two predecessors.

By **MARISSA JANSZ**

The inaugural CAB was groundbreaking in bringing together artists from different parts of Sri Lanka; the second CAB built on this foundation extending its scope to include regional artists and involving some artists from countries outside of Asia. This year the CAB can claim to be a truly international event, featuring 25 Sri Lankan artists and 25 international artists from 14 different countries. Europe figures prominently in this much anticipated event with the participation of renowned artists from Austria, France, Germany, Scotland, Sweden and the United Kingdom.

An art biennale is more than just an exhibition of artwork and art installations, and the third CAB includes some very exciting features that are new to the Sri Lankan art world. There will be sound installations by two world-famous sound artists - Mark Vernon of Scotland and Thor McIntyre-Burnie of the United Kingdom. Originally a painter, Vernon now specialises in ambient sound. So you can expect to walk in to a room and be treated to an auditory feast - all you need to do is sit down and soak it all in. Thor's approach is vastly different, taking on a more private and individualised feel. You will need to place your ear close to one

of the suspended speakers to hear recordings of significant world events. Both artists will be in residency during the CAB.

There will also be Live Art in almost all the art spaces this year. Still quite a novel concept in the country, Live Art will involve a series of performers entering the space of an exhibition, installation or talk and interacting with the audience. This is a rare gathering of performers who usually tend to work individually and will include two big names from Scotland: Tom Pritchard and Sita Pieraccini.

Another first for this CAB is the collateral events involving outside groups and collectives. Standard Chartered Colomboscope, a collaboration between the British Council and Goethe Institut, will run on the first three days and will include discussion panels, film screenings and performances in three significant locations in Colombo - Cinnamon Gardens, Colombo Fort and Modara Harbour. The Lionel Wendt will play host to Homelands, a British Council travelling exhibition, which involves over 18 British contemporary artists.

Audiences will also be given the chance to help create (and interesting enough destroy!) a gigantic tower. Olivier

ART



Grossetete of France has gained universal fame for his towers made of cardboard boxes. What makes this more exciting is that the audience is invited to help build it up and then...pull it down!

With Google as one of their sponsors, CAB has certainly become very techie. Many of the artworks will feature a QR code, which, once scanned, will link the audience to a video of the artists talking about their work. But why stop at a video? There are plans to link artwork, artist and audience through augmented reality, where a viewer can learn more about the piece via a 3D image of the artist. All CAB content will also be available online, increasing the reach of the festival.

If one were to identify a single distinguishing feature of the third CAB it would be interactive-ness. This year's festival is striving to create a much closer bond between artists and their audiences. With this kind of link the CAB hopes to ultimately create a larger platform and greater audience for art.



CAB-Around-Town-[Quarter-Page]



MAKING HISTORY

31ST JANUARY – 9TH FEBRUARY 2014
COLOMBO, SRI LANKA.

CAB Around Town

ROSEMARIE TROCKEL Exhibition at The Economics History Museum of Sri Lanka

HOMELANDS at Lionel Wendt Gallery and Harold Pieris Gallery

A 21st Century Story of Home, Away, and All The Places in Between. Contemporary art from the British Council.

BAREFOOT

A collection of paintings from the Gallery's private collection depicting the history of their Gallery.

SETHUSAMUDRAM PROJECT at Theertha Red Dot Gallery

Collaborative project between Sri Lanka and Bangalore.

SCREENINGS at Goethe Institut

"Looking at the Big Sky" - Short award winning videos.



COLOMBOARTBIENNALE
2014

www.colomboartbiennale.com, www.artaholicblog.com,
info@colomboartbiennale.com, +94 (0) 112 675517



Artists: Nathan Coley and Rosemarie Trockel



MAKING HISTORY

31ST JANUARY – 9TH FEBRUARY 2014
COLOMBO, SRI LANKA.

CAB Conversations

Amit Kumar Jain | Anthony Haughey | Chandragupta Thenuwara | Dominic Sansoni |
G. R. Constantine | Jake Oorloff | Kumari Kumaragama | Kurchi Dasgupta | Latika Gupta |
Natasha Ginwala | Neil Butler | Pietro Ruffo | Pradeep Chandrasiri |
Ruhanie Perera | Sharni Jayawardene | Sunil Sigdel | Thor Mc-Intyre Burnie |
Tom Pritchard | Tristan Al-Haddad | T.V. Santhosh | Venuri Perera

CAB Conversations and Arty Afternoons will run throughout the Biennale.
Please visit our website for more details

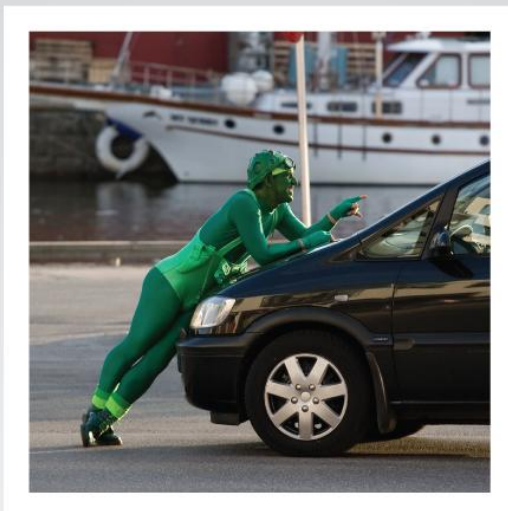


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BBDO





MAKING HISTORY

31ST JANUARY – 9TH FEBRUARY 2014
COLOMBO, SRI LANKA.

Live Artists

Adrian Schvarzstein | Bandu Manamperi | Eva Priyanka Wegener | Jake Oorloff |
Janani Cooray | Kumari Kumaragamage | Priyanthi Anusha and Venuri Perera | Thomas Pritchard

Europe | Germany | Scotland | Sri Lanka

Exciting live art moments will take place throughout the Biennale at different locations
around Colombo.

Please visit our website for more information



COLOMBOARTBIENNALE
2014

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Artist: Adrian Schvarzstein

**Catch French artist Olivier Grossetête
making history at the Colombo Art Biennale 2014.**

A cardboard construction breathes into life the 'People's Tower'. A monumental work of contemporary art that will introduce fiction and an alternative space into our everyday lives. Join us in building this fantastic tower before tearing it down, together.

8 February 2014 at 4 PM

To find out the location of the 'People's Tower' all you need to do is follow us on Twitter Cab_lk or like us on Facebook
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MAKING HISTORY

Experience art in a variety of expressions at Sri Lanka's premiere contemporary art festival.
31st January - 9th February
www.colomboartbiennale.com, www.artaholicblog.com, info@colomboartbiennale.com, +94 (0) 112 675517

JDA Perera Gallery | Lakshman Kadirgamar Institute | Post Graduate Institute of Archaeology (PGIAR) | Goethe-Institut | Park Street Mews | Lionel Wendt & Harold Pieris Galleries | Museum of Economic Development





MAKING HISTORY

31ST JANUARY – 9TH FEBRUARY 2014
COLOMBO, SRI LANKA.

Curators: Amit Kumar Jain | Chandraguptha Thenuwara | Ruhanie Perera | Neil Butler

Austria | Bangladesh | France | Germany | India | Iran | Japan | Nepal | Qatar |
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British Council's Homelands: 18 leading British contemporary artists from home & away

Art talks | Google Hangouts | Live Art | Education Program |
Artist Residencies | Interactive Drawing Projects



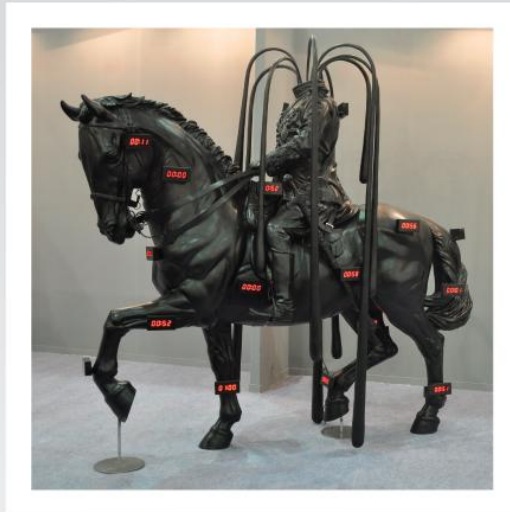
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Equestrian statue by T.V. Santhosh



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Video still from 'Conceal of Marks' by Danushka Marasinghe



MADE IN SRI LANKA

560km
HEIGHT
423km
WIDTH

Make Your
Own History

2500
PIECES
Floor Puzzle

18+

MAKING HISTORY

 COLOMBO ART BIENNALE 2014

CAB Re-Making History Opening Party 01st February 2014 - 7.30 pm Barefoot - Rs. 1,000/=

CAB Artists Dinner 05th February 2014 - 8.00 pm Clique Supper Club - Rs. 5,000/=

CAB Mediterranean Night 06th February 2014 - 8.00 pm Santore Bistro Italiano - Rs.500/=

CAB Party & Live Art 07th February 2014 - 8.00 pm Glasse - Free entry

Official CAB Closing Party 08th February 2014 - 10.00 pm Kama Colombo

CAB Party - The Spirit of Live Art 09th February 2014 - 7.00 pm Park Street Mews

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Sunday Times



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Memory Keeper- The Blue Cupboard by Anoli Perera

VIDEOS

Nenasa TV on Chinthaka and Poornima Thenuwara and coverage on The Rosemarie Trockel Exhibition - <http://live.nenasa.dialog.lk/video/news/news-2014-02-06-512k.mp4>

Good Morning Sri Lanka with artists Mahen Perera, Tristan Al-Haddad and Pietro Ruffo
<http://www.youtube.com/watch?v=XKknnm69cpE>)

Good Morning Sri Lanka with artists Tom Pritchard, Thor McIntyre-Burnie and Adrian Schvarzstein - <http://www.youtube.com/watch?v=7GPUdlu-PUA>

Good Morning Sri Lanka with Gihan Karunaratne and Annoushka Hempel
<http://www.youtube.com/watch?v=cS2sgFvR6Xk>

Newsfirst - Fusion of art and music - Colombo Art Biennale
<http://newsfirst.lk/english/tag/colombo-art-biennale>

Good Morning Sri Lanka with Annoushka Hempel, Vimukthi Jayasundara and Layla Gonaduwa - <http://www.youtube.com/watch?v=6OeinzZac6w>

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