



Udayshanth and Angelika Fernando Foundation
presents

in association with
SASKIA FERNANDO GALLERY

12.09.24 - 03.10.24

A4A

The Artists for Artists Production Fund (A4A) was an initiative launched by Udayshanth Fernando Foundation (UFF) in collaboration with Saskia Fernando Gallery (SFG) in October 2021. As Sri Lanka's first publicly funded arts grant, aimed at fostering emerging artists in the region, A4A marked a milestone in Sri Lankan contemporary art. The inaugural A4A was primarily generated from the sale of limited-edition poster prints donated by artists working with SFG and Paradise Road Galleries, and the grantees were selected from submissions received through an open call and judging process. The judging panel for the second edition included Nour Aslam, Executive Director of Art South Asia Project, Sandev Handy, Curator at the Museum of Modern and Contemporary Art, and Prof. Jagath Weerasinghe, Artist and Archaeologist. The funds collected through the initiative were used to cover production costs for materials, workspaces, and transportation for each artist selected for the grant. In addition to the financial support, the selected artists received continuous mentorship and access to the patronage and curatorial networks of the Saskia Fernando Gallery. The A4A arrives at a critical time as Sri Lanka faces one of the worst economic crises in decades. By enabling young artists to continue researching and developing new bodies of work, this initiative addresses a long overdue gap in arts funding which has limited the scope for creative experiments in the region. It aims to support and launch the career of emerging artists and create a cycle of reinvestment in the Sri Lankan art community.

About Udayshanth and Angelika Fernando Foundation

The Udayshanth and Angelika Fernando Foundation is a non-profit organization established by Annika and Saskia Fernando, with a vision to support and assist projects focused on those affected by cancer in parallel the foundations focus on sustainable development of the arts in Sri Lanka. Initially established as the Udayshanth Fernando Foundation in 2020, the founders re-envisioned their objective following the passing of their beloved mother, Angelika Fernando in 2022.

In 2021, the foundation launched the Artists for Artists Production Fund (A4A), an initiative to ensure that art practitioners can continue to engage in creative pursuits irrespective of the limitations presented by the economic crisis in Sri Lanka. It was conceived as an accessible alternative to more competitive regional and international opportunities to fill a void of locally available options for art practitioners. The initiative aims to create a homegrown environment that encourages art practitioners to push the limits of their creative potential and continue researching and developing new bodies of work.

Dumiduni Illangasinghe

Dumiduni Illangasinghe's 'Love Untethered' draws viewers into the delicate interplay between the phenomena of the natural realm and the human psyche. The artist begins by gathering objects that bear the imprints of life's experiences. These objects—oil paints, paper, fabrics, coffee, mehndi—are carefully integrated into mixed-media compositions, transforming into sculptural forms and paintings that embody an aura of positivity. Illangasinghe finds a kindred spirit in the fleshy, bulbous spores of mushrooms, which translates into a vivid visual language, where ethereal imagination blends with keen observation, capturing the essence of the mushroom in abstract form.

The abstractions in Illangasinghe's paintings take on a physical form in her sculptural work. Sculptural forms are presented as if they were scientific specimens, encased under glass domes, preserved study and stripped of their vitality. This echoes the human impulse to shield our memories against relentless turmoil. Yet, just as mushrooms become dormant when disconnected from their mycelial networks, our memories too become distorted when isolated from the context of our experiences. The artist presents a sensitive and thoughtful study of fungi spores as the audience is encouraged to examine the intricate layers and hidden folds, providing dimension to the hidden processes of the mushroom's life cycle.

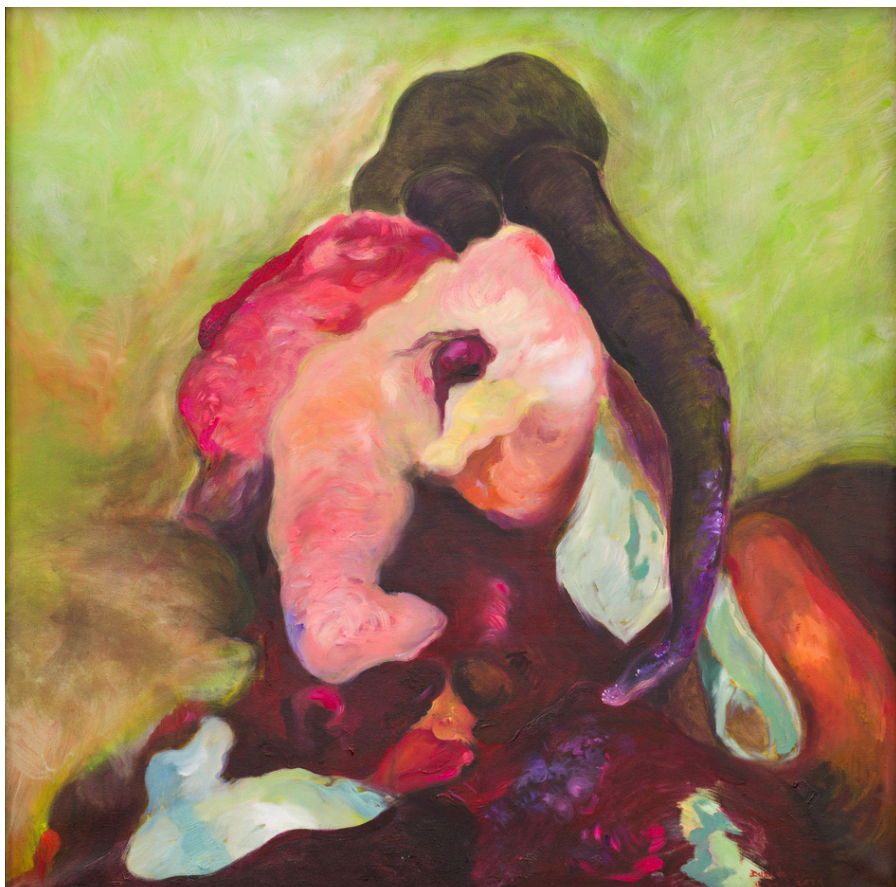
In 'Love Untethered' delicate mediums are meticulously layered and structured, given a fleshy tactile quality that mirrors the dynamic nature of fungi and spores Illangasinghe studies. The installation responds to its environment and audience with quiet sensitivity as if an invisible transfer of matter and energy occurs as you weave through the space. Through her foray into abstraction and tactile engagement, Illangasinghe interrogates the cyclical exchanges of nature and the imperceptible links between life forms and the natural world.



Dumiduni Illangasinghe, *Spirit Murmurs*, 2024, Oil on Canvas, 200 x 183 cm



Dumiduni Illangasinghe, *Dreamscape Dialogue*, 2024, Oil on Canvas, 200 x 183 cm



Dumiduni Illangasinghe, *Veil of Memory*, 2024, Oil on Canvas, 90 x 90 cm



Dumiduni Illangasinghe, *Inner Happiness*, 2024, Oil on Canvas, 90 x 90 cm



Dumiduni Illangasinghe, *Fragmented Emergence*, 2024, Rubber and Plasticine Clay, 25 x 12 cm



Dumiduni Illangasinghe, *Spiral of Renewal*, 2024, Rubber and Plasticine Clay, 25 x 12 cm



Dumiduni Illangasinghe, *Enclosed Bloom*, 2024, Rubber and Plasticine Clay, 25 x 12 cm

DUMIDUNI ILLANGASINGHE b. 1997

Education

2024 MFA in Painting, Banaras Hindu University, Varanasi, India

2017 BFA in Visual Arts, Faculty, University of Visual and Performing
Arts, Colombo, Sri Lanka

Group Exhibitions

2024 Way of the Forest | Colomboscope, Colombo, Sri Lanka

2023 In-Between Matter and Materiality | University of Visual and Performing
Arts, Colombo, Sri Lanka

2023 Faculty of Visual Arts Degree Show | University of Visual and Performing
Arts, Colombo, Sri Lanka

Malinda Jayasinghe

Malinda Jayasinghe's 'Saffron Borders' explores the intersection of identity, power, and border creation in the context of contested lands in Sri Lanka. The series offers commentary on the ways in which the nationalist agenda has been weaponized for the redistribution of land, systematically displacing the minority communities. 'Saffron Borders' draws directly from the colour of the partitions on Sri Lanka's national flag—a deep, earthy saffron that symbolises the country's Buddhist heritage. This colour takes on a more ominous role in Jayasinghe's series, engulfing and encroaching upon the wooden surfaces of his work. The artist uses this visual metaphor to represent the insidious forces at play, as borders are drawn and redrawn in ways that serve the political agendas of a majority.

Within the bounds of the wooden surfaces, Jayasinghe interrogates the struggle to consolidate a sense of belonging as both identity and homeland become tenuous and contested. This tension is visually represented as the decayed and weathered wood is entangled and consumed in hyperrealistic ribbons and swathes of saffron fabric. The artist chooses to burn and blacken the surfaces of the found material, evoking the trauma and destruction that have scarred the northern and eastern region of Sri Lanka, particularly in the aftermath of the Civil War. Fusing organic materials with inorganic elements such as glass and cement, Jayasinghe evokes imagery that speaks to the complexities of existence within borderlands. 'Saffron Borders' addresses the tensions that arise when identity is shaped, contested, and often forcibly redefined within the shifting landscapes of power and politics.



Malinda Jayasinghe, *Saffron Borders I*, 2024, Oil Paint on Wood, 15 x 31 cm



Malinda Jayasinghe, *Saffron Borders II*, 2024, Oil Paint on Wood, 15 x 31 cm (x3)



Malinda Jayasinghe, *Saffron Borders III*, 2024, Oil Paint on Wood, 15 x 31 cm



Malinda Jayasinghe, *Saffron Borders IV*, 2024, Oil Paint on Wood, 15 x 31 cm



Malinda Jayasinghe, *Saffron Borders V*, 2024, Oil Paint on Wood, 15 x 31 cm



Malinda Jayasinghe, *Saffron Borders IX*, 2024, Oil Paint on Section of Wooden Hindu Chariot, 89 x 11 x 6 cm



Malinda Jayasinghe, *Saffron Borders VII*, 2024, Concrete, Glass Shards and Paint on Wood, Dimensions Variable



Malinda Jayasinghe, *Saffron Borders VIII*, 2024, Oil Paint on Section of Wooden Hindu Chariot, 244 x 40 x 7 cm

MALINDA JAYASINGHE b. 1992

Education

2023 Art History Certificate Course | Theertha Artists Collective

Solo Exhibitions

2023 Borderlands | Colomboscope, Colombo, Sri Lanka

2023 New Wine in Old Bottles | Harold Peiris Gallery, Colombo, Sri Lanka

Group Exhibitions

2019 Kala Pola | The John Keels Foundation, Colombo, Sri Lanka

Residencies

2023 Forest School | Colomboscope, Colombo, Sri Lanka

Mayun Kaluthanthri

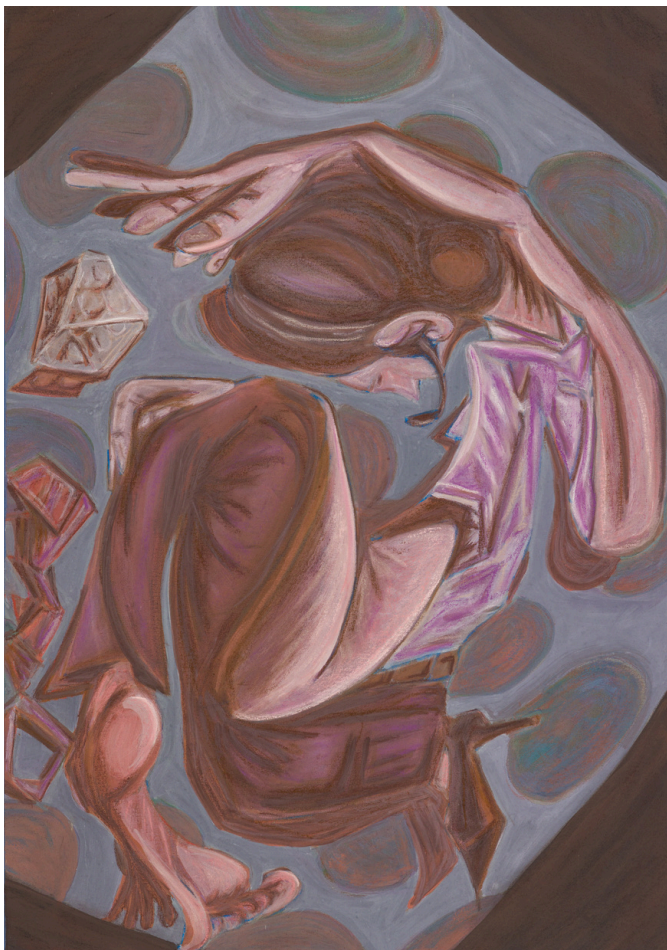
In *'Uniform'*, Mayun Kaluthanthri portrays quintessentially Sri Lankan figures in quasi-uniforms, suspended between the urge to rest and the relentless pressure to work. The figures—ranging from a gold-adorned hardware shop owner to a mechanic with a lit cigarette and a salaryman slumped in a toilet cubicle—are seen in a moment of ambiguity, leaving us to wonder: Are they asleep, resting, or simply worn down by the weight of burnout?

The artist's process begins with preliminary sketches that allow Kaluthanthri to recall and capture fleeting everyday encounters with individuals. The figures that emerge in these sketches are not representations of any single, defined person but rather a fusion of impressions and experiences, embodying the roles they play and the 'uniforms' they wear. The pose and gestures of these figures, caught between dimensions of rest and action, are almost recognizable yet remain elusive, as the familiar intertwines with the abstract.

'Uniform' delve into the conditions of existence within a society and culture that demands a constant outpour of labor, where near-constant exhaustion prevails. Located within this tension is uniformity, enforced through the costumes the figures don as they perform their assigned roles. A dynamic colour palette is coupled with playful distortions that warp the dimensions of the canvas. Each figure appears trapped in their own cycle of perpetual motion, caught in a loop where work and rest blur into one another.



Mayun Kaluthantri, *Uniform #16*, 2024, Gouache and Pastels on Paper, 84 x 60 cm



Mayun Kaluthantri, *Uniform #12*, 2024, Gouache and Pastels on Paper, 84 x 60 cm



Mayun Kaluthantri, *Uniform #11*, 2024, Gouache and Pastels on Paper, 84 x 60 cm



Mayun Kaluthantri, *Uniform #6*, 2024, Gouache and Pastels on Paper, 84 x 60 cm



Mayun Kaluthantri, *Uniform #3*, 2024, Gouache and Pastels on Paper, 84 x 60 cm



Mayun Kaluthantri, *Uniform #7*, 2024, Gouache and Pastels on Paper, 84 x 60 cm



Mayun Kaluthantri, *Uniform #13*, 2024, Gouache and Pastels on Paper, 84 x 60 cm



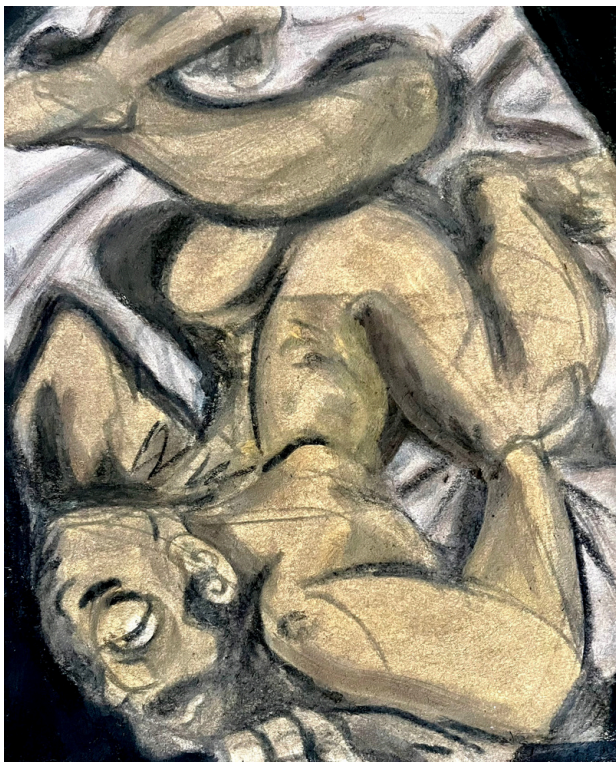
Mayun Kaluthantri, *Uniform #9*, 2024, Gouache and Pastels on Paper, 60 x 40 cm



Mayun Kaluthantri, *Uniform #10*, 2024, Gouache and Pastels on Paper, 60 x 40 cm



Mayun Kaluthantri, *Uniform #17*, 2024, Gouache and Pastels on Paper, 25 x 18 cm



Mayun Kaluthantri, Uniform #10, 2024, Gouache and Pastels on Paper, 25 x 18 cm



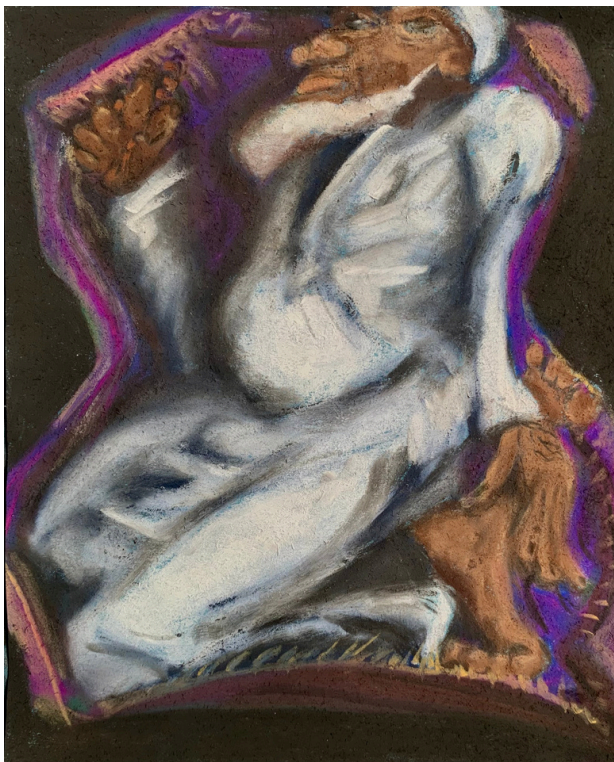
Mayun Kaluthantri, Uniform #8, 2024, Gouache and Pastels on Paper, 25 x 18 cm



Mayun Kaluthantri, Uniform #7, 2024, Gouache and Pastels on Paper, 25 x 18 cm



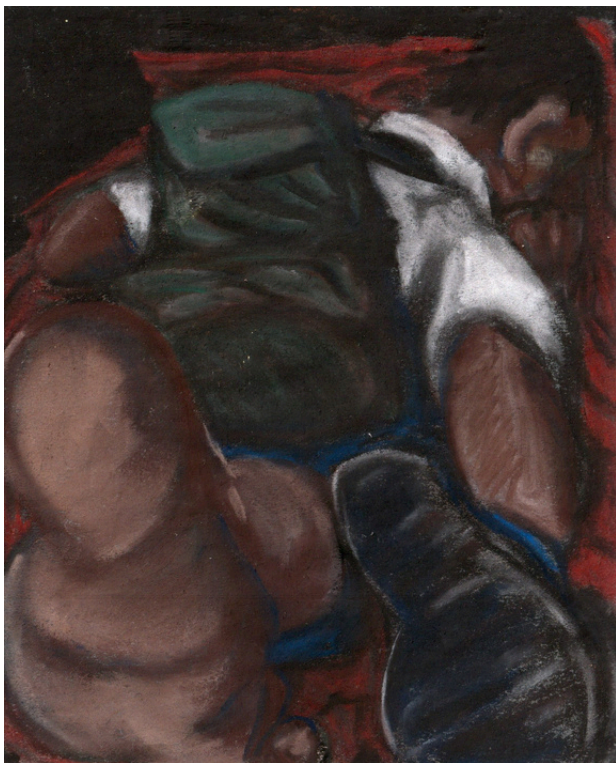
Mayun Kaluthantri, Uniform #5, 2024, Gouache and Pastels on Paper, 25 x 18 cm



Mayun Kaluthantri, Uniform #4, 2024, Gouache and Pastels on Paper, 25 x 18 cm



Mayun Kaluthantri, Uniform #2, 2024, Gouache and Pastels on Paper, 25 x 18 cm



Mayun Kaluthantri, Uniform #16, 2024, Gouache and Pastels on Paper, 25 x 18 cm



Mayun Kaluthantri, Uniform #16, 2024, Gouache and Pastels on Paper, 25 x 18 cm

MAYUN KALUTHANTRI b. 1994

Solo Exhibitions

2023 Folk Tells | Trax Ahangama, Sri Lanka

Group Exhibitions

2023 Holy Flux | The Packet | Serendipity Arts Festival, Goa, India

Publications

2022 Hey, Love | Poetry Zine - presented at the Lumbug of
Publishers, Documenta Fifteen, Germany

