



*Arra Kuḷamum,  
Kottiyum,  
Āmpalum.*

LOJITHAN RAM

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23.05.2025 - 23.06.2025

**PRSFG**

41 Horton Place Colombo 07

Wading through the certainty of impermanence, *Arra Kuḷamum*, *Kottiyum*, *Āmpalum* seeks to revisit family archives not as mere static records, but as embodiments of tender longing. Haunting apparitions of landscapes and family photographs—strewn with blooming lotuses and resonant with the cadence of ritual hymns—become necessary shelter in Ram’s cyanotypes and sculptures. These elements act as emotional and spiritual anchors, constructing a space of imagined return. Yet, even as the imagery invites rumination, they are underscored by a persistent sense of unmooring. The artist imbues each artwork with the hushed ache of impermanence - the painful resignation that belonging itself may be illusory as the possibility of absence in the future looms over.

*Arra Kuḷamum*, *Kottiyum*, *Āmpalum* draws its title from a Tamil verse attributed to the poetess Avvaiyar, in which the inhabitants remaining within a dried pond becomes a powerful metaphor for absence and endurance. In the verse, birds — once lured by the pond’s waters — retreat as it dries. Yet amid the parched earth, certain aquatic plants such as Kōṭṭi, Āmpal, and Neythal remain, their stems sunk deep into the desiccated soil. These enduring species, clinging to life in the absence of sustenance, speak to a form of resilience — one that persists in stillness, remembrance, and in the aftermath of abandonment.

Lojithan Ram’s practice, rooted in archival explorations and textual analysis, emerges from an intimate confrontation with estrangement—both lived and inherited. Rather than finding anchor solely in his own story and familial experiences, he turns toward the broader, collective narrative of dislocation and rootlessness experienced by his community in the Eastern Province of Sri Lanka, finding echoes of his own experience in shared silences and spectral absences.

Inscribed onto the surface of his cyanotypes are the words from the *Vaikuntha Ammanai*—a chant recited in Tamil-speaking Hindu communities of Batticaloa for thirty-one days following a death. Historically and culturally rooted in the cyclical and repetitive nature of life, this hymn becomes a framework through which the artist reconciles with existential angst and grief. Though traditionally associated with a period of mourning from which return is grievous, the chant transforms into an antidote—soothing in its rhythm. Binding lived experiences of grief and transition to mythological narratives drawn from the Mahabharata, the work threads the personal with the divine, allowing the impermanent to be ritualized, acknowledged, and, ultimately, endured. Layered with fragments of text, embroidery, and photographic imprints, Ram’s cyanotypes function as visual palimpsests—bridging temporalities and realms.

In *Poigai*, the artist presents a series of dreamy sculptural pond-scapes where quotidian objects appear mired and tangled among lotus flowers and pads. In response to the elusiveness of rest, Ram began envisioning a serene lotus pond, often imagining himself cradled at its center. This recurring image symbolic of attempting to anchor oneself amid drifting waters offered a sense of serenity that the physical spaces he inhabited could not. The artist presents a yearning for stillness in a place that resists permanence—a paradoxical yearning. Within this assemblage, personal relics emerge like memories surfacing through water. A bicycle with a paper stack on its back pedal pays quiet tribute to Ram's father, recalling his steady guidance and resilience moving through life. A solitary bed blooms with lotuses, transforming a symbol of rest into a space of regeneration. Each object, while rooted in the everyday, is reimagined as part of a lyrical realm where longing and solace coexist.

*Arra Kulamum, Kottiyum, Āmpalum* notes the ways in which possession exists in a tenuous hold within the artist's personal history and community. Memories, families, and places —are revealed to be transient, elusive, and subject to erasure. In this nebulous state, Ram does not seek resolution; instead, he inhabits the in-between space where belonging dissolves and reforms in shifting configurations. Where possession and certainty are rendered null and void, replaced instead by a quiet, persistent ache—and a profound tenderness—that resides in the act of remembering itself.





*Poigai v*, 2025, Mixed Media, 35cm x 49cm x 4cm



*Poigai iv*, 2025, Mixed Media, 33cm x 47cm x 7cm



*Poigai iii*, 2025, Mixed Media, 33cm x 48cm x 7cm





*Poigai i*, 2025, Mixed Media, 35cm x 47cm x 5cm





*Poigai ii*, 2025, Mixed Media, 33cm x 47cm x 7cm



*Vellat Tanaiya Malar Nittam*, 2025, Cyanotype and Mixed Medium, 488cm x 122cm



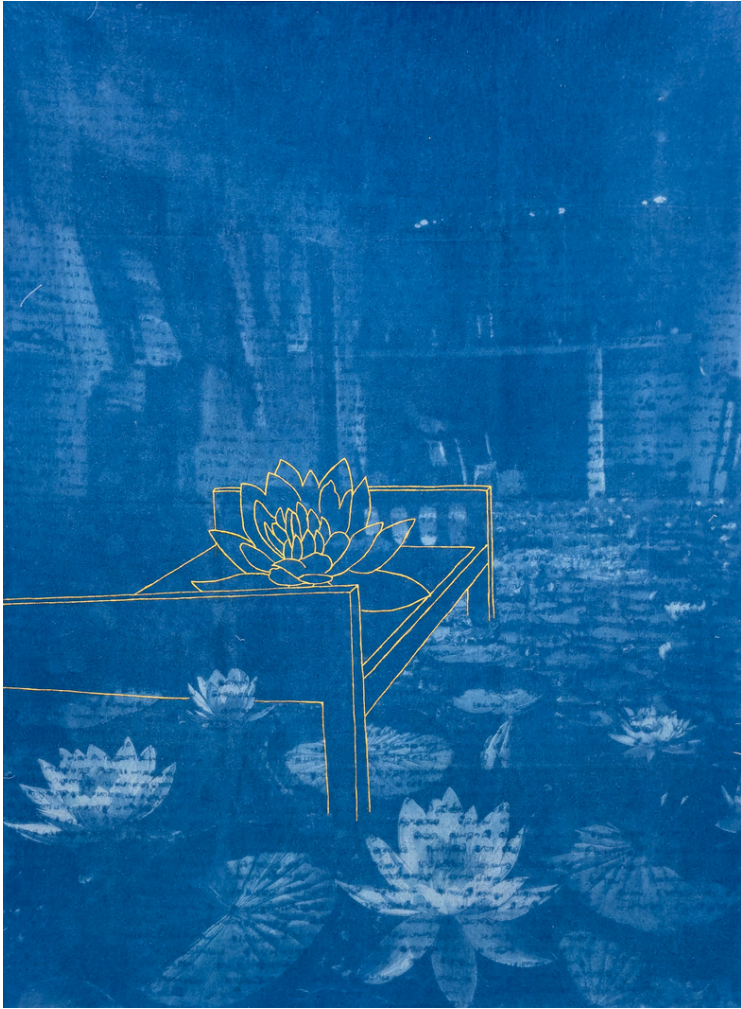
*Vivagappeyarchi*, 2025, Cyanotype and Mixed Media on Canvas, 91cm x 121cm





*Amaram*, 2025, Cyanotype and Mixed Media on Canvas, 91 cm x 121 cm





*Niranthara*, 2025, Cyanotype and Mixed Media on Canvas, 91 cm x 121 cm



*Sukumaradipam*, 2025, Cyanotype and Mixed Media on Canvas, 91 cm x 121 cm



Sukumaran,, 2025, Cyanotype and Mixed Media on Canvas, 91cm x 121cm





*Velippattu Vattai*, 2025, Cyanotype and Mixed Media on Canvas, 91 cm x 121 cm



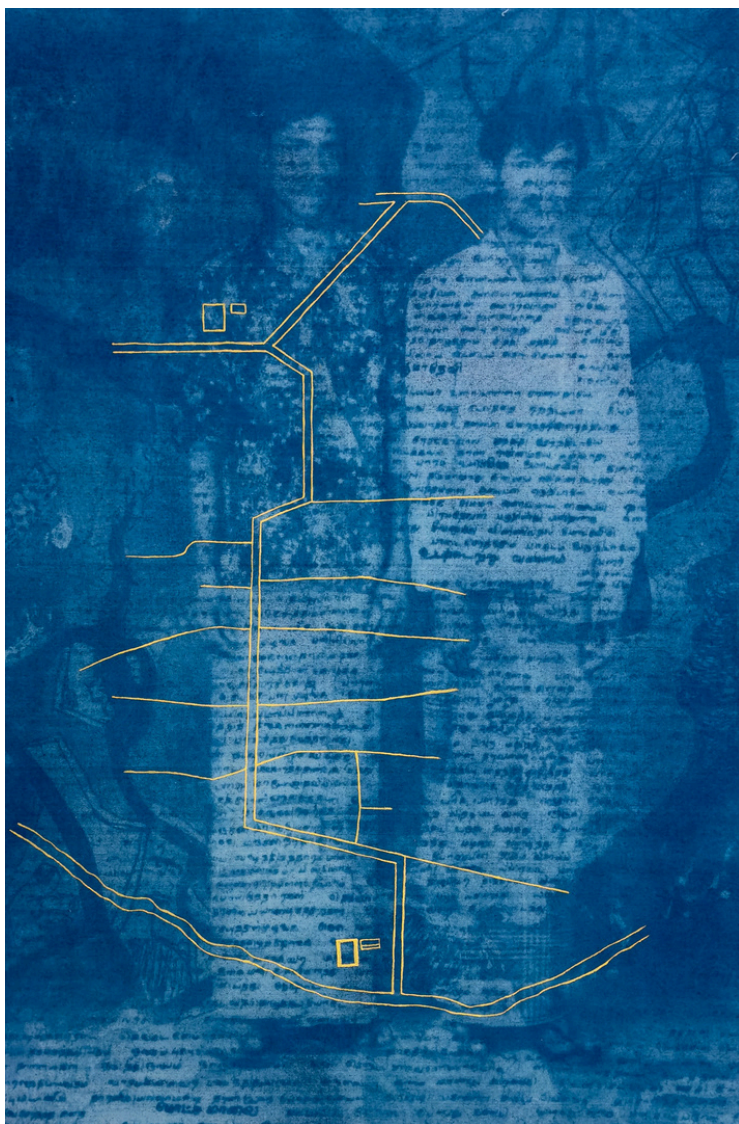


*Alo Pari Bilas*, 2025, Cyanotype and Mixed Media on Canvas, 91cm x 121cm

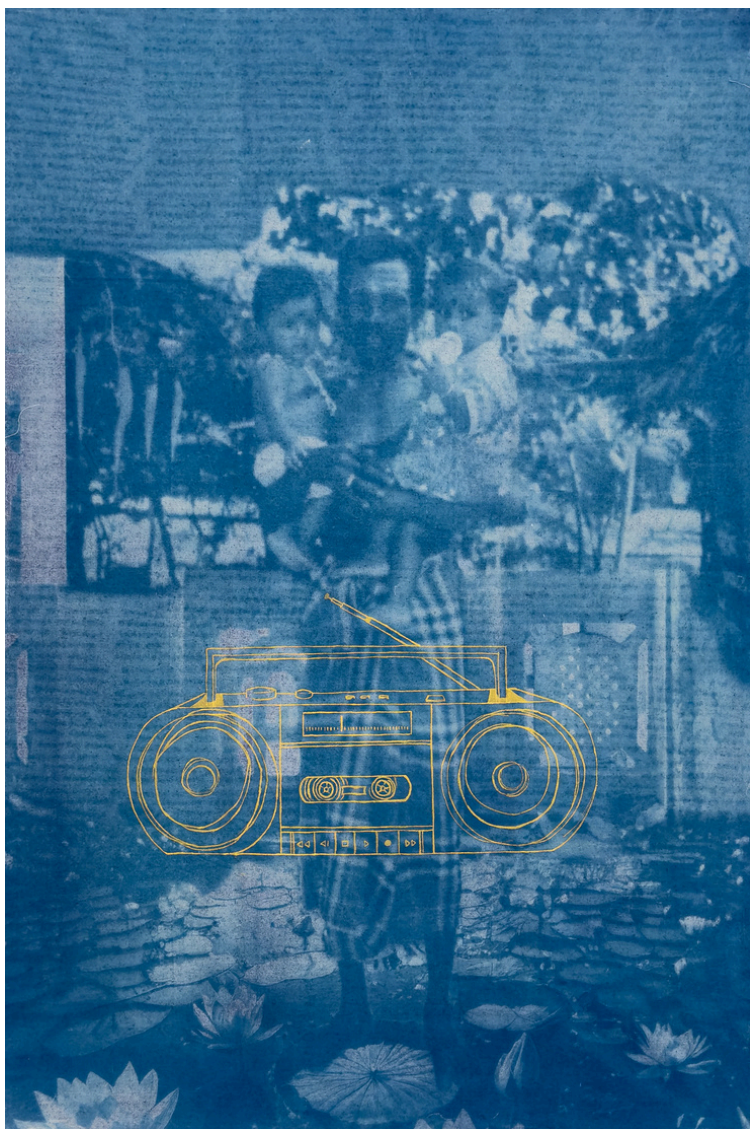


*Maldives Bicycle*, 2025, Cyanotype and Mixed Media on Canvas, 91cm x 121cm





*Parimalarajah*, 2025, Cyanotype and Mixed Media on Canvas, 91 cm x 121 cm



*Ammanai*, 2025, Cyanotype and Mixed Media on Canvas, 91cm x 121cm





*Nagal ix*, 2025, Mixed Media on Brown Paper Bag, 46cm x 32cm



*Nagal vii*, 2025, Mixed Media on Brown Paper Bag, 41 cm x 30cm



*Nagal viii*, 2025, Mixed Media on Brown Paper Bag, 43cm x 32cm



*Nagal v*, 2025, Mixed Media on Brown Paper Bag, 42cm x 30cm





*Nagal vi*, 2025, Mixed Media on Brown Paper Bag, 41 cm x 31 cm



*Nagal iv*, 2025, Mixed Media on Brown Paper Bag, 43cm x 31 cm



*Nagal iii*, 2025, Mixed Media on Brown Paper Bag, 43cm x 31 cm





*Nagal ii*, 2025, Mixed Media on Brown Paper Bag, 43cm x 32cm



*Nagal i*, 2025, Mixed Media on Brown Paper Bag, 42cm x 31cm



*Nagal x*, 2025, Mixed Media on Brown Paper Bag, 43cm x 39cm



## **LOJITHAN RAM b. 1993**

### **Education**

2018 Bachelor of Fine Arts Degree in Art and Design, Ramanathan Academy of Fine Arts, University of Jaffna, Jaffna, Sri Lanka

### **Solo Exhibitions**

2019 Colombollage | Alliance Française De Jaffna, Nallur, Jaffna

2018 Nostalgia | Ramanathan Academy of Fine Arts, University of Jaffna, Jaffna, Sri Lanka

### **Group Exhibitions**

2025 Semi-Autobiographical | Ceylon Literary and Arts Festival, The Public Library, Colombo, Sri Lanka

2024 Many Roads Through Paradise | Barefoot Gallery, Colombo, Sri Lanka

2024 Shared Tides Residency | Kālam, Jaffna, Sri Lanka

2023 Shared Tides Residency | Warehouse on First Cross, Chennai, India

2023 People Voice is Louder | Alliance Francaise de Madras, Chennai, India.

2023 Ahmedabad National Photography Festival | Navajivan Trust Campus, Ahmedabad, India

2023 Humanity & Earth | Kālam, Jaffna, Sri Lanka

2023 Ashray | Dhaka Art Submit, Samdani Art Foundation, Bangladesh

2023 A4A | Saskia Fernando Gallery, Colombo, Sri Lanka

2022 People's Voice is Louder | Kochi Muziris Biennale, Cabral Yard, Kochi, Kerala India

2022 Animate Her | Lionel Wendt Art Center, Colombo, Sri Lanka

2022 Language in Migrant | Colomboscope, The Public library, Colombo, Sri Lanka Colombo, Sri Lanka

2020 Humanity & Earth | Harold Perris Gallery, Lionel Wendt Art Center, Colombo, Sri Lanka

2020 Éclair Open Studio | Theertha International Artists' Collective, Colombo, Sri Lanka

2019 Batticaloa Plastic Pollution Photography Competition and Exhibition | Open Air Theater, Kallady Bridge, Batticaloa, Sri Lanka

2019 An Exhibition of Visual Art | Theological College of Lanka, Pilimathalawa, Kandy, Sri Lanka

2019 Seven Artists - An Exhibition of Visual Arts | Cargill's Square, Jaffna, Sri Lanka

2018 Kochi Muziris Student Biennale, Kochi, India

2018 Permutations And Possibilities | Theertha International Artists' Collective, Colombo, Sri Lanka

2018 Humanity and Earth, Goethe-Institut, Colombo, Sri Lanka

2017 Re/Evolution | Cinnamon Colomboscope, Terminal Railway Station, Colombo, Sri Lanka

2017 Sharing II | Suriyakantha Center for Art and Culture, Handessa, Kandy

2016 Sharing | Sanmarka United Youth Club, Community Center, Jaffna, Sri Lanka

2015 Talents of Batticaloa | Magajana College Hall, Batticaloa, Sri Lanka

### **Awards**

2023 Prince Claus Seed Fund Award

2023 Shared Tides Artist Residency, Chennai Photo Biennale

2023 A4A Production Fund

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