

Shattering Sri Lanka's Sectarian Symbols: Chandraguptha Thenuwara's Covert
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Endnotes

1. Chandraguptha Thenuwara and Sanjana Hattotuwa, 'SFG Interview: Chandraguptha Thenuwara and Sanjana Hattotuwa', Saskia Fernando Gallery, 16 May 2022, <https://www.saskiafernandogallery.com/video/44-sfg-interview-chandraguptha-thenuwara-and-sanjana-hattotuwa>, accessed 7 May 2023.
2. Marianne David, 'Emergency Regulations are the epitome of instability', *The Sunday Morning*, 31 July 2022, <https://www.themorning.lk/emergency-regulations-are-the-epitome-of-instability-prof-shamala-kumar>, accessed 31 July 2022.
3. Sasanka Perera, *Artists Remember; Artists Narrate: Memory and Representation in Contemporary Sri Lankan Visual Arts* (Colombo and Sri Jayawardenepura Kotte: Colombo Institute for the Advanced Study of Society and Culture and Theertha International Artists' Collective, 2011), p.67, p.96.
4. Thenuwara and Hattotuwa.
5. R.A.L.H. Gunawardana, 'The People of the Lion: The Sinhala Identity and Ideology in History and Historiography', in Jonathan Spencer ed., *Sri Lanka: History and the Roots of Conflict* (London: Routledge, 2004), pp.45-86, p.48-52.
6. Gunawardana, p.55-57.
7. Gunawardana, p.58-66; Sujit Sivasundaram, *Islanded: Britain, Sri Lanka, and the Bounds of an Indian Ocean Colony* (Chicago, IL: Chicago University Press, 2013), p.32, p.45-46, p.160-161, p.251-252; Steven Kemper, *The Presence of the Past: Chronicles, Politics, and Culture in Sinhala Life* (Ithaca, NY: Cornell University Press, 1991), p.13.
8. Gunawardana, p.60, p.70-78; Sivasundaram, p.17-18, p.283, p.286, p.292, p.317.
9. Gunawardana, p.61, p.76.
10. On the 19th and 20th century history of this practice, see: Kemper, p.8-9, p.79, p.95, p.111-112, p.117-118, p.122, p.126-127, p.131, p.133.s
11. Thenuwara and Hattotuwa.
12. Ananda K. Coomaraswamy, *Medieval Sinhalese Art* (New York, NY: Pantheon Books, 1956), p.v.
13. Sria Chatterjee, 'Postindustrialism and the Long Arts And Crafts Movement: between Britain, India, and the United States Of America', *British Art Studies*, Issue 15, <https://doi.org/10.17658/issn.2058-5462/issue-15/schatterjee>.
14. Coomaraswamy, p.v.
15. Sivasundaram, p.32; Robert Aldrich, 'Out of Ceylon: The Exile of the Last King of Kandy', in Ronit Ricci ed., *Exile in Colonial Asia: Kings, Convicts, Commemoration* (Honolulu: Hawaii University Press, 2016), pp.48-70, p.53.
16. James S. Duncan, *In the Shadows of the Tropics: Climate, Race and Biopower in Nineteenth Century Ceylon* (London: Routledge, 2016), p.28; James L.A. Webb, *Tropical Pioneers: Human Agency and Ecological Change in the Highlands of Sri Lanka, 1800-1900* (Athens, OH: Ohio University Press, 2002), p.50.
17. Duncan, p.7, p.37; Webb, p.41, p.48-49, p.72, p.149.
18. For example, see: Tariq Jazeel, *Sacred Modernity: Nature, Environment and the Postcolonial Geographies of Sri Lankan Nationhood* (Liverpool: Liverpool University Press, 2013), p.2, p.16, p.65-66, p.76-83.
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20. 'Watch Now: Chandraguptha Thenuwara', *Frieze*, 16 September 2022, <https://www.frieze.com/video/watch-now-chandraguptha-thenuwara>, accessed 12 July 2023.

21. Pereira, p.139.
22. Pereira, p.139; Azara Jaleel, 'Cader & Thenuwara Draw Upon Sri Lanka's Beauty & Bereavement', ARTRA, 12 October 2022, <https://www.artra.lk/visual-art/cader-thenuwara-draw-upon-sri-lankas-beauty-bereavement-at-frieze-london-oct-12-16-2022>, accessed 14 May 2023.
23. Judith Butler, *Precarious Life: The Powers of Mourning and Violence* (London: Verso, 2006), p.24, p.28-29, p.46.
24. Perera (2011), p.65-67; Sasanka Perera, *Violence and the Burden of Memory: Remembrance and Erasure in Sinhala Consciousness* (Hyderabad: Orient BlackSwan, 2016), p.255-262, p.268-273.
25. 'Memory is the process; its result, the memorial: A chat with Prof. Chandraguptha Thenuwara', *The Sunday Morning*, 24 January 2021, <https://www.themorning.lk/articles/115522>, accessed 13 May 2023.