INDIA ART FAIR

9 —————— 12 FEB 2023

SFG

Stand view
Saskia Fernando Gallery
India Art Fair, 2023

Chandraguptha Thenuwara

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Chandraguptha Thenuwara's interdisciplinary practice deals with the politics of memory and violence; extensively confronting the 'glitch' in Sri Lanka's obsession with beautification, even at the expense of erasing its recent history. His wider body of work includes sculpture, painting, drawings, public monuments, lectures, and curatorial and collaborative projects, all of which are informed directly by his activism. Drawing from a repository of leitmotifs such as barrels, barricades, lotuses, guns, soldiers and stupas, Thenuwara's artist-activist interventions are intertwined with the sociopolitical developments in Sri Lanka.

Thenuwara (b. 1960, Sri Lanka) founded the Vibhavi Academy of Fine Arts (VAFA), an artist-run school dedicated to fostering the still-fledgling Sri Lankan contemporary art scene after completing a postgraduate programme in Fine Arts from the Moscow State Institute (formerly in the USSR). His work has been featured in Cities on the Move (1997 - 99), curated by Hans Ulrich Obrist and Hou Hanru, Pop South Asia: Artistic Explorations in the Popular at Sharjah Art Foundation (2022), Indra's Net curated by Sandhini Poddar at Frieze London (2022) and Notations on Time curated by Sandhini Poddar and Sabih Ahmed at Ishara Art Foundation (2023). In 2022, Thenuwara presented a sculptural installation in Personal Structures, European Cultural Centre, a collateral exhibition of the 59th Biennale de Venezia. His works belong in institutional collections at the Los Angeles County Museum of Art (LACMA), the Fukuoka Asian Art Museum in Japan, and the Queensland Art Gallery in Australia.
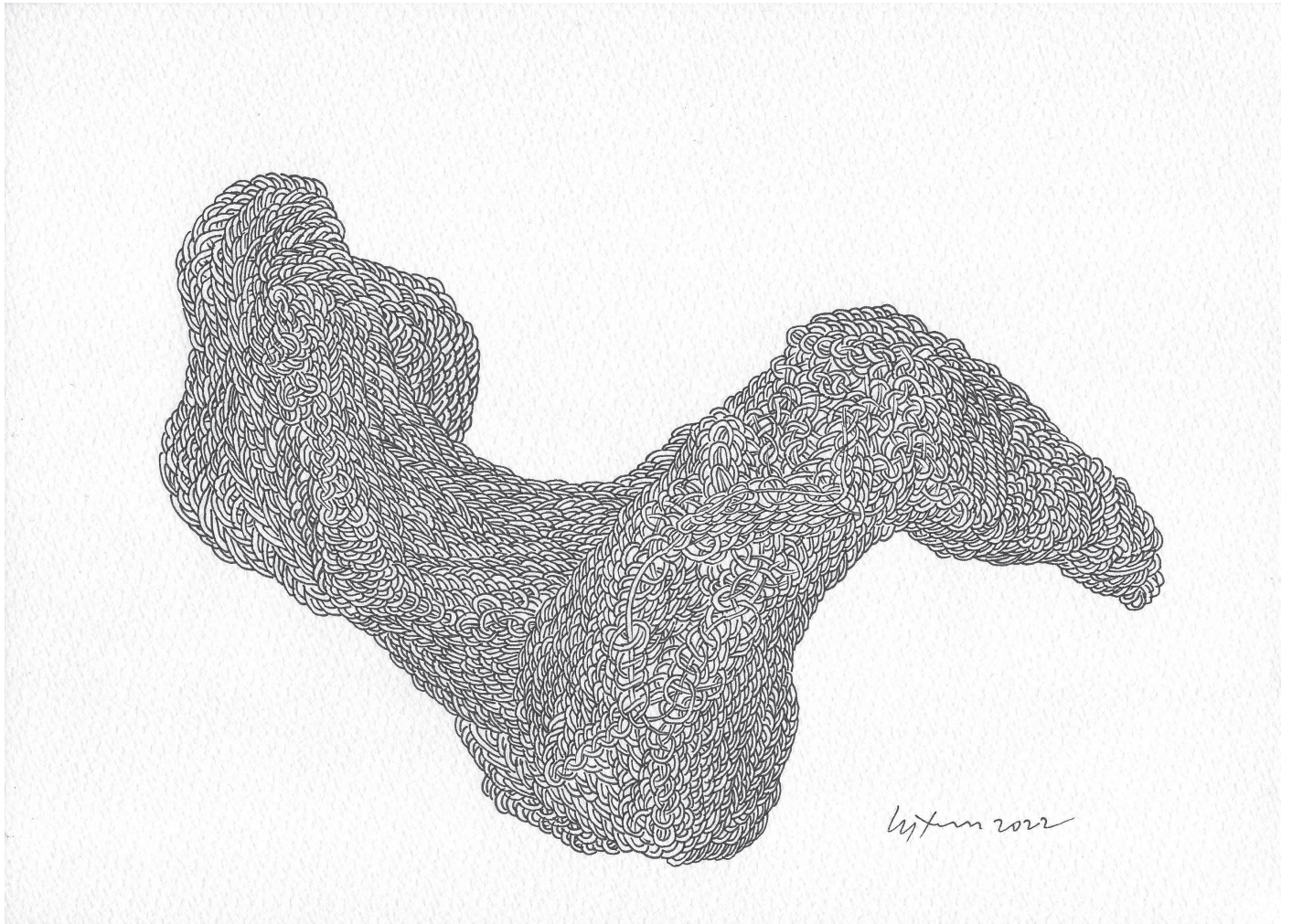
Chandraguptha Thenuwara
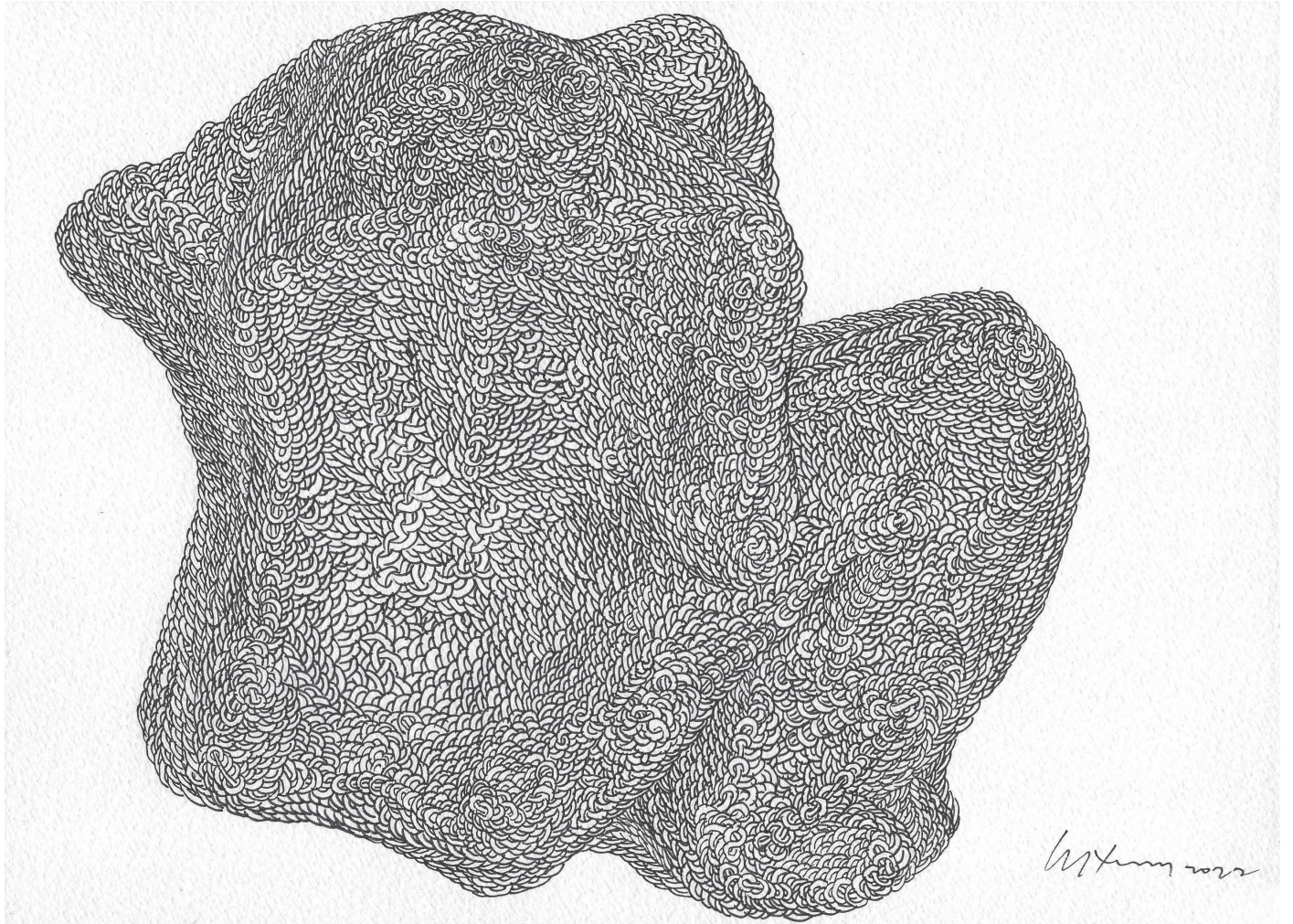*Post Neo Barrelism*, 2022
Acrylic on Canvas
120 x 160 cm
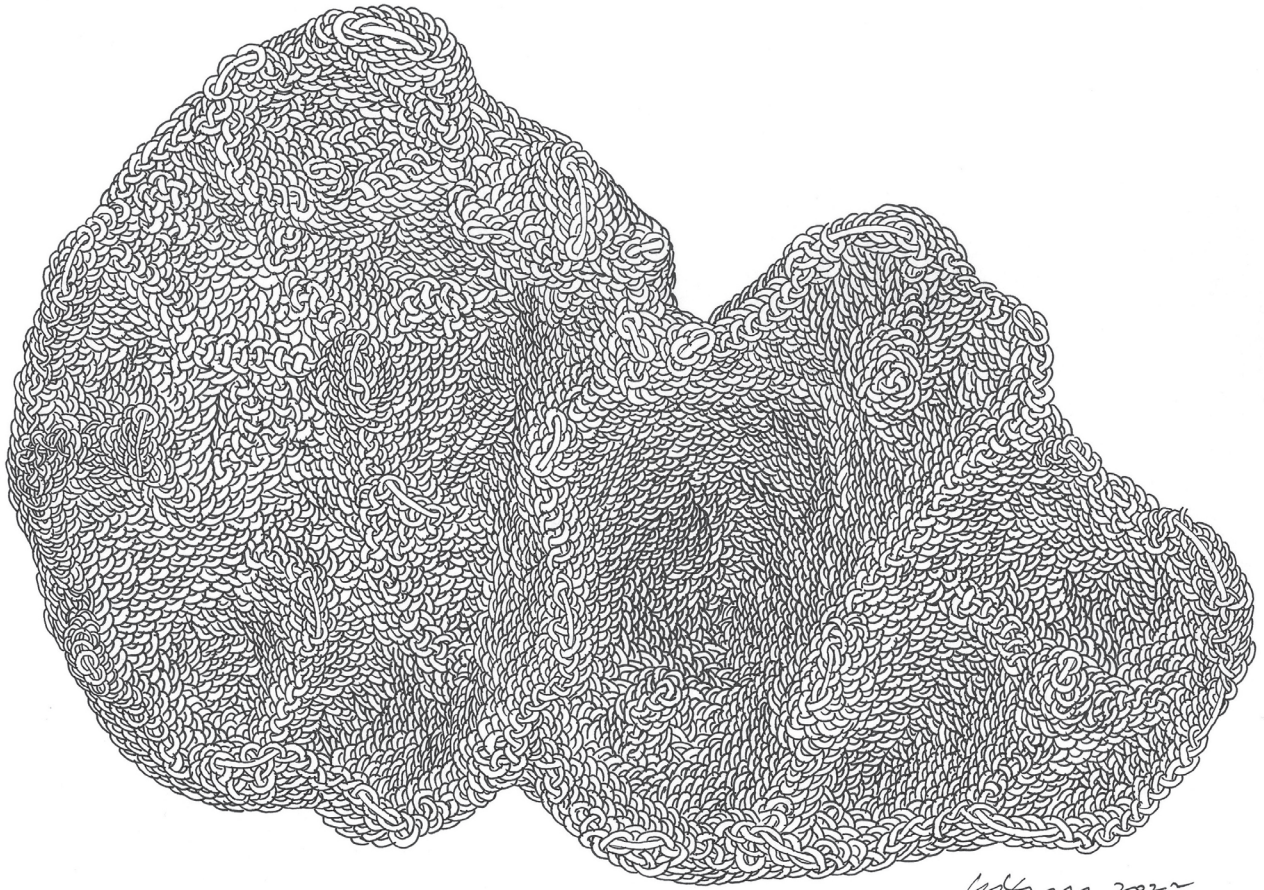
Chandraguptha Thenuwara
Enslaved 3, 2022
Ink on Paper
20 x 27 cm
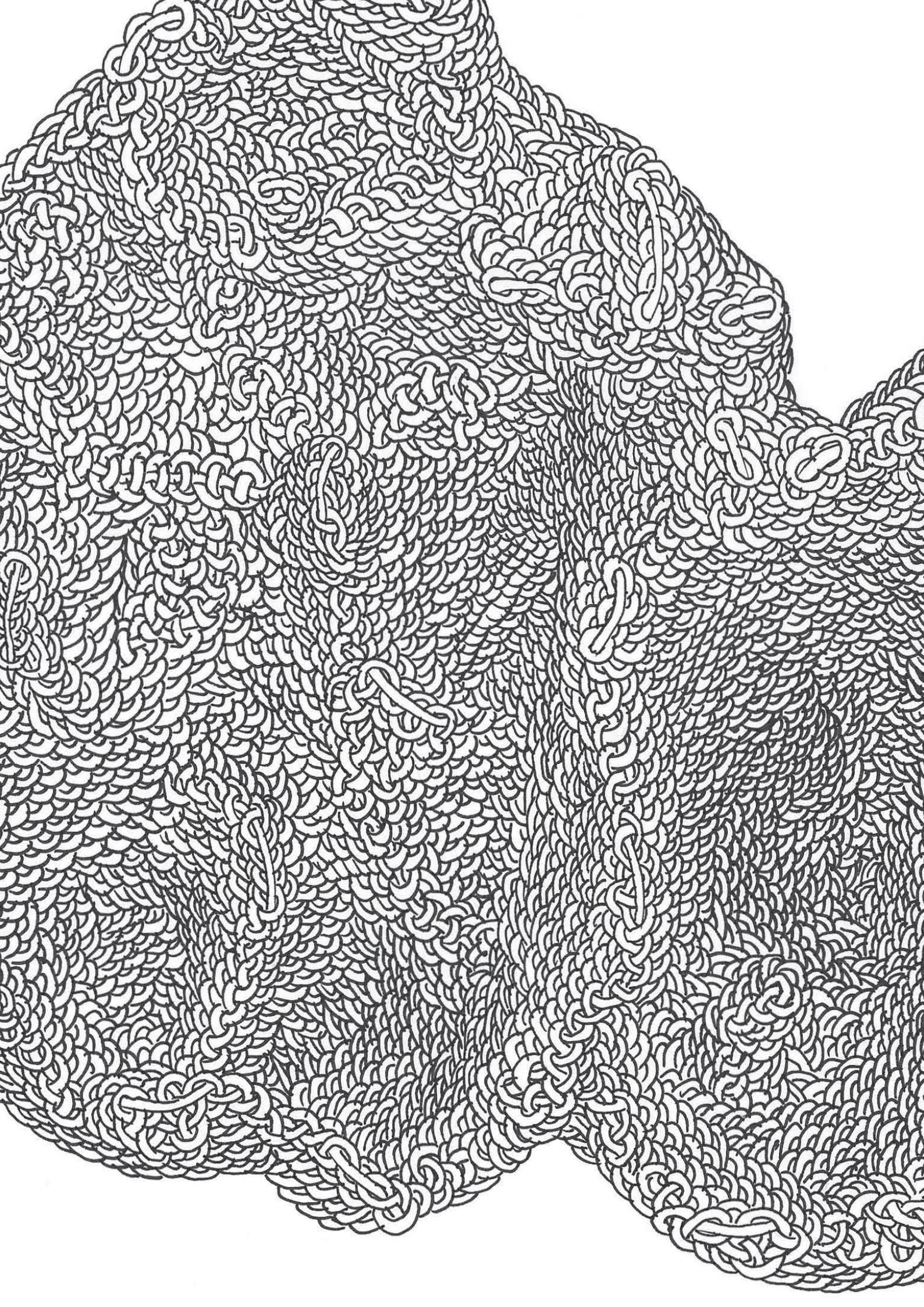
Chandraguptha Thenuwara
Enslaved 1, 2022
Ink on Paper
20 x 27 cm

Chandraguptha Thenuwara
Enslaved 2, 2022
Ink on Paper
21 x 30 cm

Hema Shironi

Hema Shironi

Hema Shironi's art practice is deeply rooted in observance of the history of colonization, civil war, displacement and migration, which she highlights through personal stories and experiences of living in Sri Lanka. As a child, her family often moved from one place to another and she eventually found herself questioning the bonds that communities and individuals make. Her work is driven by the nostalgia of the numerous places she has called home and how each community belonging to those places grapples with concerns of language, culture, memory, myth, gender, and equality.

Hema's wide-ranging artistic practice combines embroidery, mythological imagery, bricolage, and installation to inquire into cultural identity. A notable element underpinning much of Hema's work is a gridded structure that permeates her compositions. Appearing as threads and partitions, they often contain the sculptures and installations of her interdisciplinary work. In addition, her use of cartography reveals the trauma that remains embedded in the landscapes of the North.

Hema Shironi (b. 1991, Sri Lanka) is a multidisciplinary artist who lives in Killinochchi. She completed her MFA at Beacon House National University Lahore in 2019. Her work has been featured at the Critical Zones conceived by ZKM, Centre for Art and Media Karlsruhe (2022, Sri Lanka) and at Colomboscope (2019 and 2022, Sri Lanka). In 2021 she completed an Artist Residency at House of Kal, Colombo.

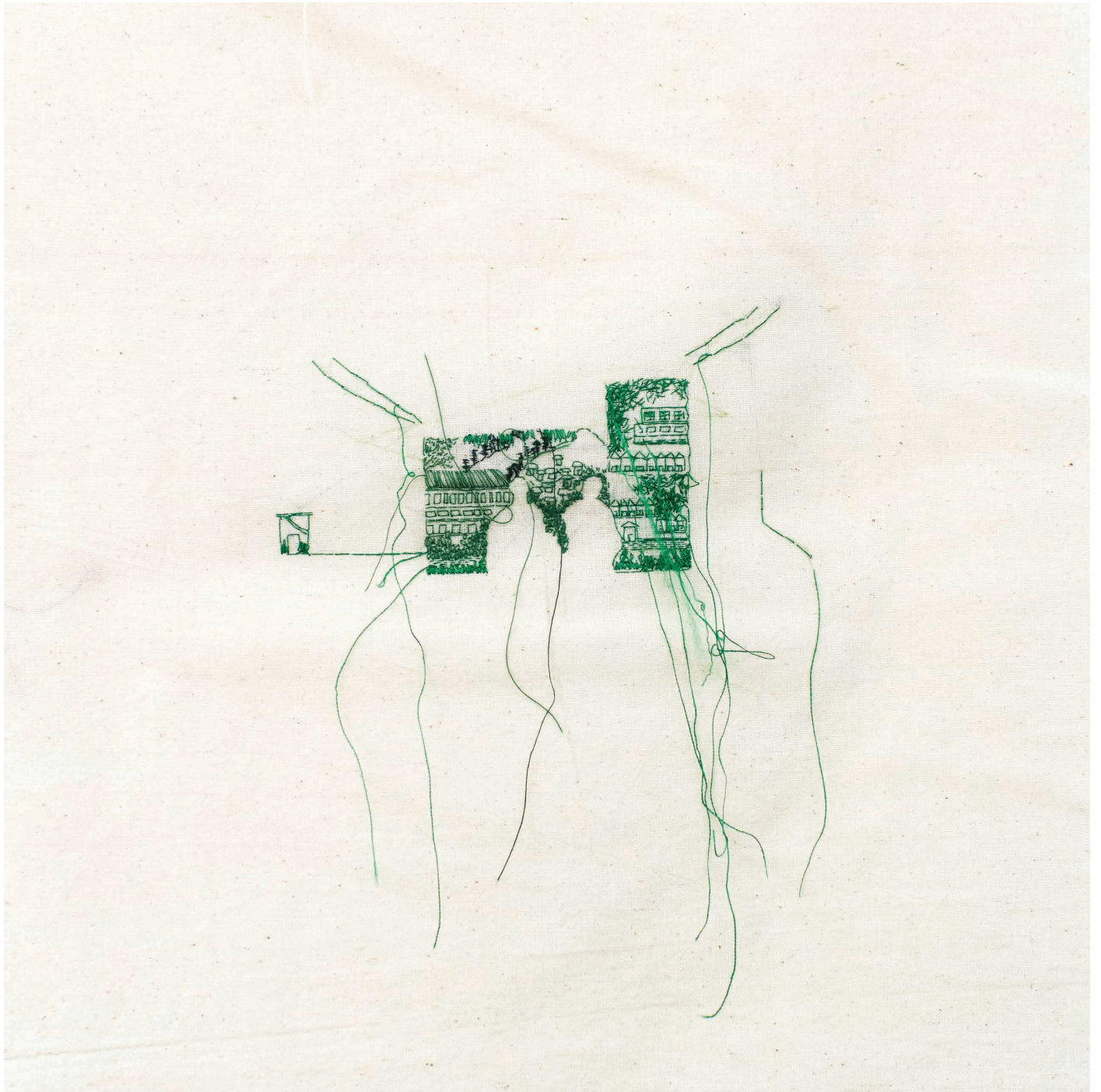Hema Shironi
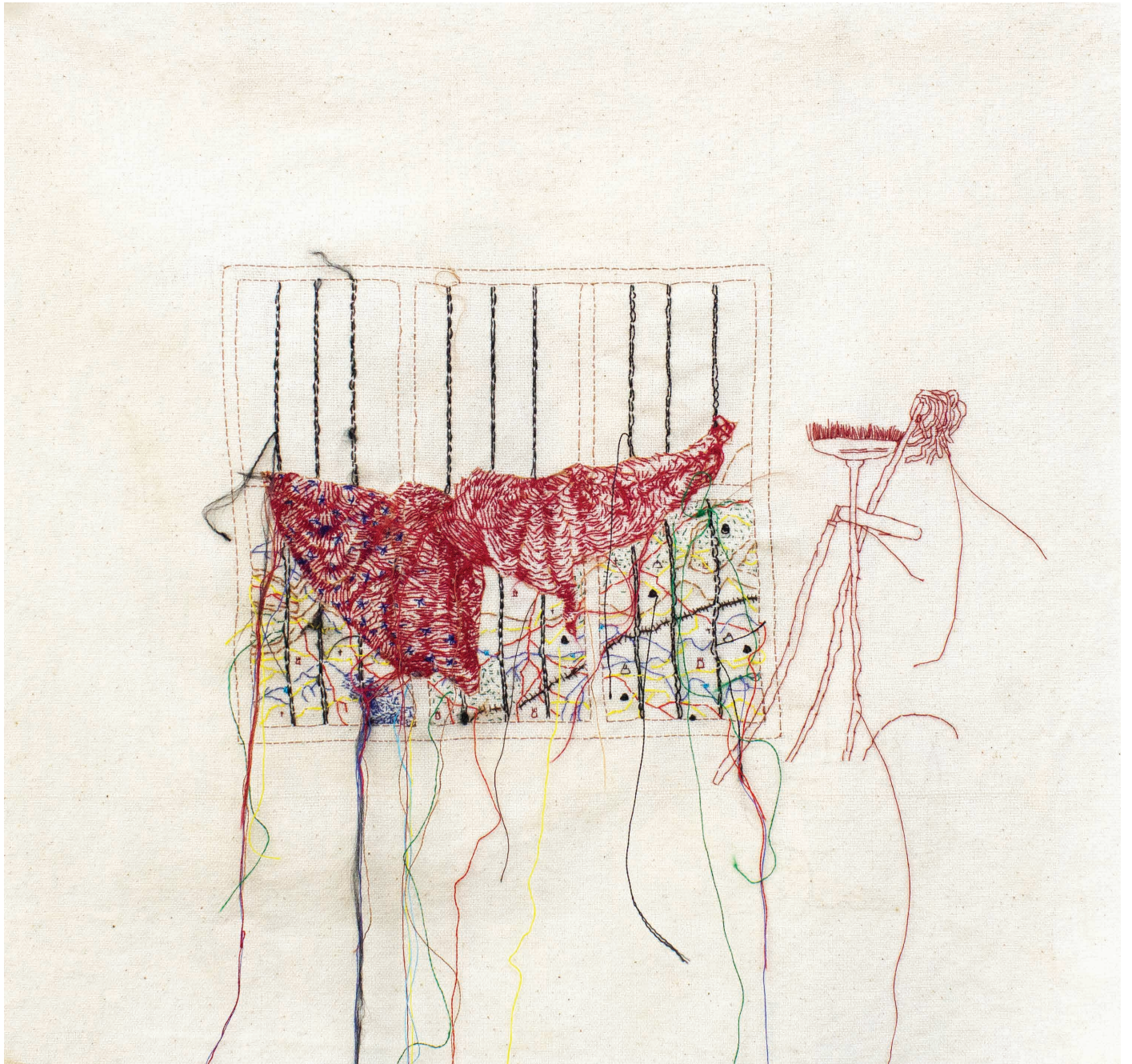*A Bundle of Joy*, 2020
Cotton Thread and Fabric
Variable
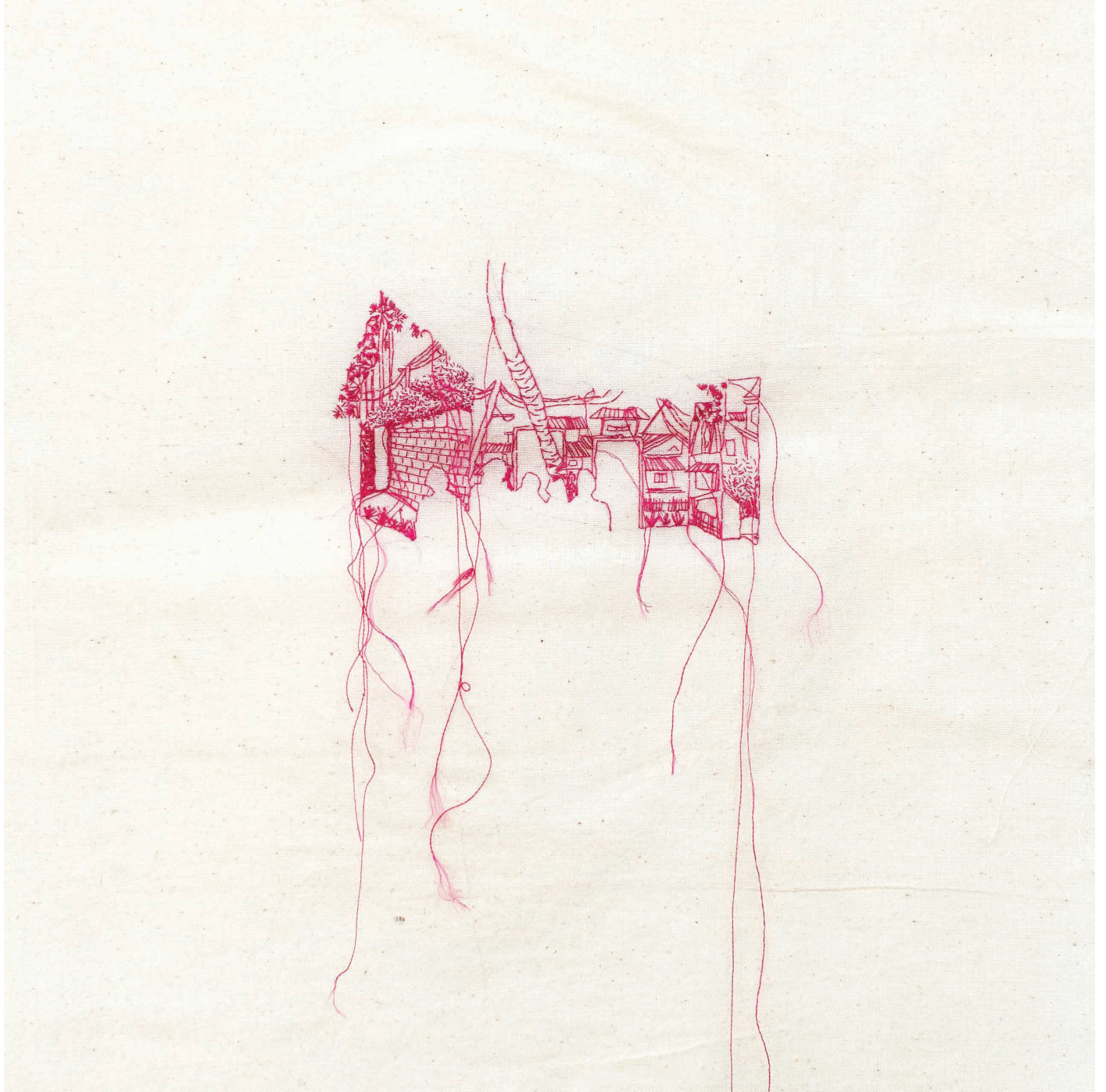
Hema Shironi
A Home Away from Home II, 2020
Cotton Thread and Fabric
37 x 37 cm

Hema Shironi
A Home Away from Home I, 2020
Cotton Thread and Fabric
37 x 37 cm

Hema Shironi
Behind the Curtains, 2020
Cotton Thread and Fabric
37 x 37 cm

Muvindu Binoy

Muvindu Binoy

Muvindu Binoy (b. 1989, Sri Lanka) is a multidisciplinary artist whose practice is focused predominantly on digital collage and film. He uses the internet as a primary archive to create collages that interrogate the cracks in our social world, systems of fate and 'online' realities with a tone of absurdist humour and uncanny truths. He explores themes of gender, agency, title and the expectation of traditional values and the contradictions of modern living through the digital manipulation of images.

He was selected for the Cité Internationales des Arts residency in France in 2021 and the Ya Connect Artist-in-Residence in Sri Lanka in 2019. His work has been featured at Pop South Asia: Artistic Explorations in the Popular at Sharjah Art Foundation (2022), Jawahar Kala Kendra, India (2019) and the Colombo Art Biennale (2016).

Muvindu Binoy
Colonialism, 2020
Giclée Print on Archival Photo Paper
30 x 41 cm

Muvindu Binoy
Devil Dancer's Granddaughter, 2021
Giclée Print on Archival Photo Paper
142 x 107 cm

Firi Rahman

Firi Rahman

Firi Rahman's work is often concerned with the contentious relationship between humankind and the animal kingdom. He is particularly interested in the interactions between animals and urban environments, and the responsibility societies share in protecting biodiversity. His works, brought to life through his sombre and monochromatic style, are an intimate and sensitive engagement with wildlife. Even in their minimalism, the dexterity of his skill and close engagement with the subject imbues it with a palpable quality - compelling an empathetic response from the viewer.

Firi Rahman (b. 1990, Sri Lanka) earned a Foundation in Art and Design from City and Guilds at Manchester College in the United Kingdom in 2012. In 2018, he co-founded We Are From Here, a collective project which highlights a deeply interconnected community in Slave Island whose home-base is increasingly threatened by gentrification for state and corporate interests. Rahman's work has been exhibited at the Colombo Art Biennale (2016), and Colomboscope (2016 and 2019). His works belong to private collections in Sri Lanka, Switzerland, India, United Kingdom, and the USA. He was also selected for the Cité Internationales des Arts residency in France in 2023.
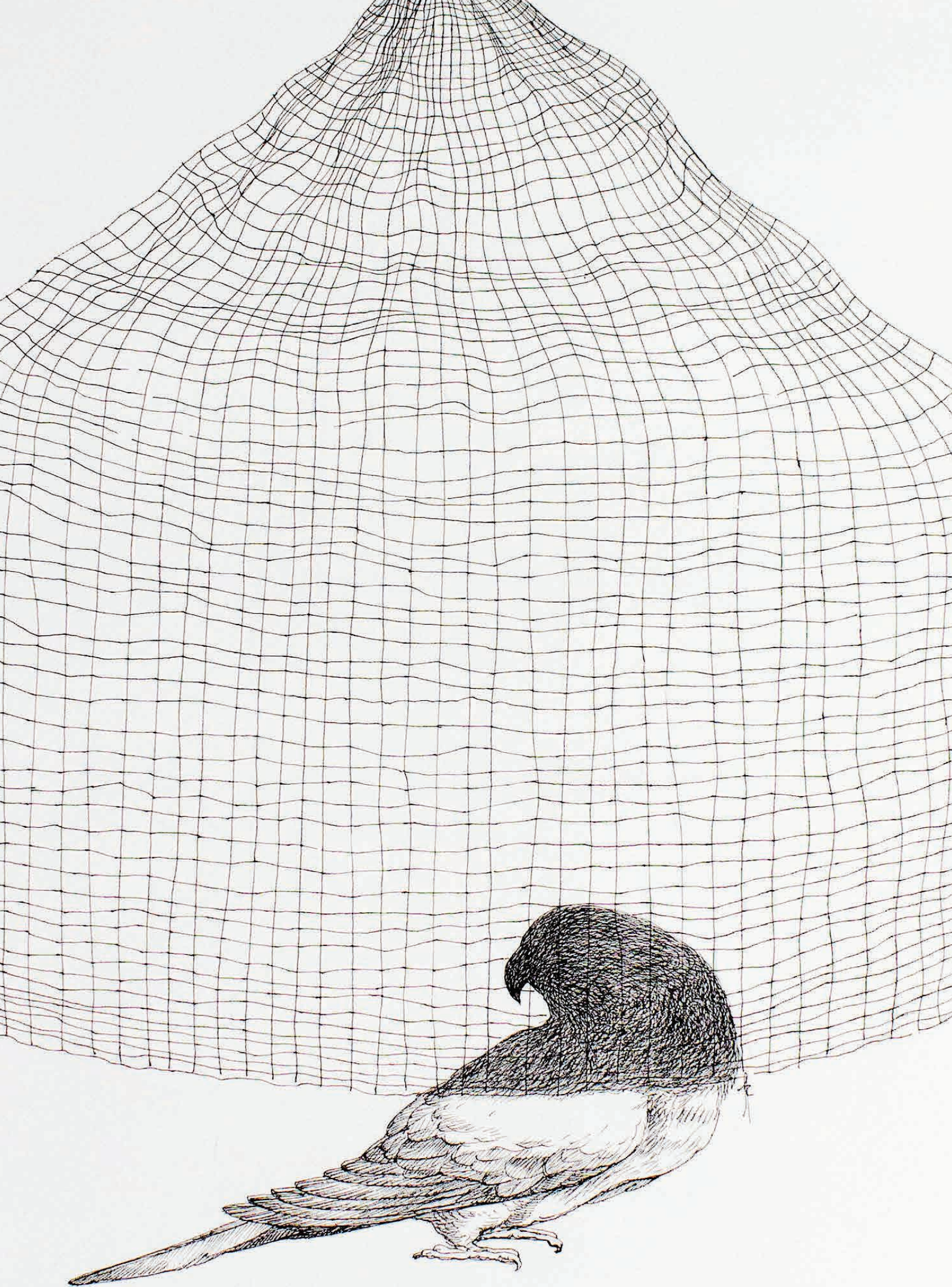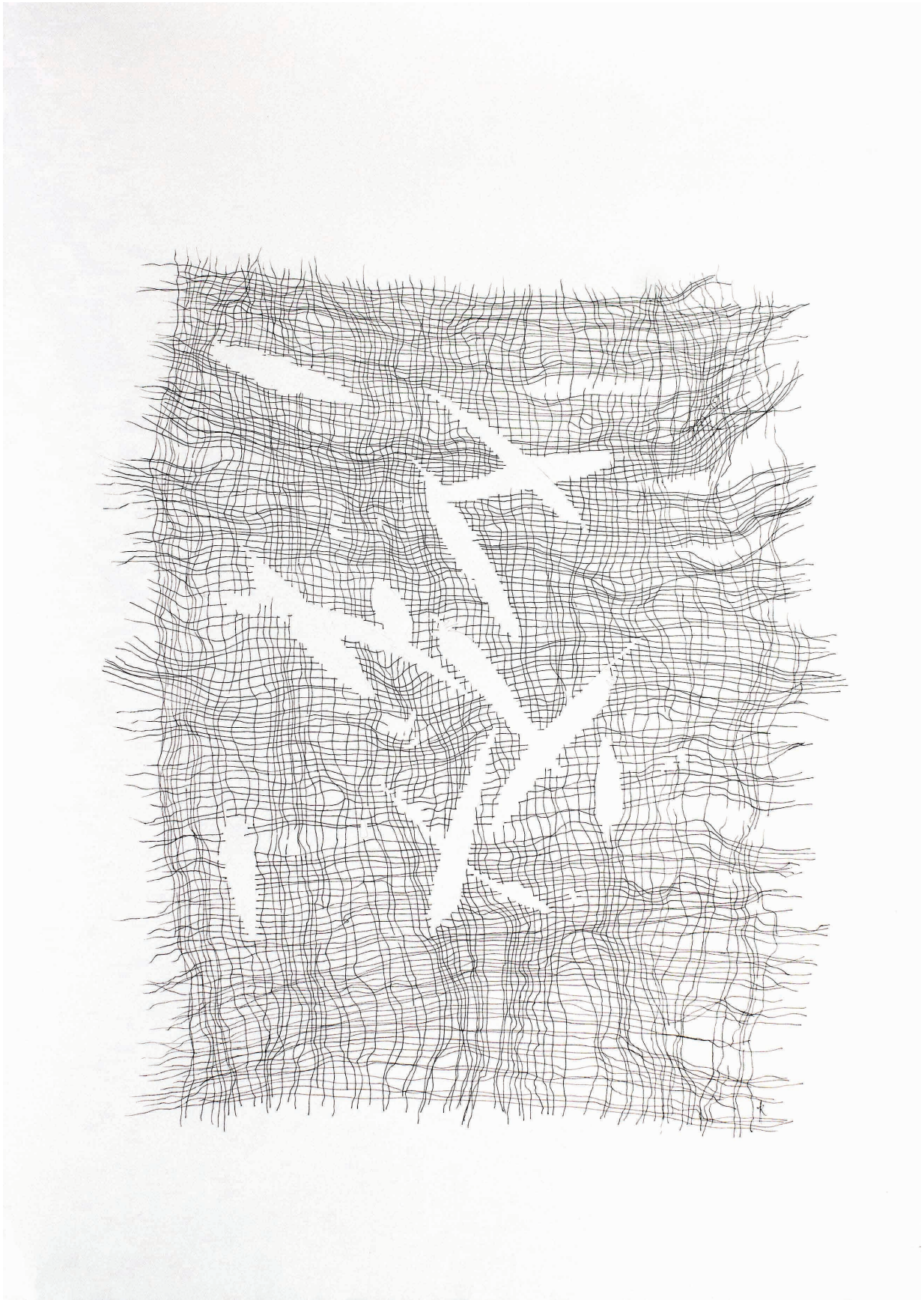
Firi Rahman
Enclosure VII, 2022
Pen on Paper
63 x 44 cm

Firi Rahman
Enclosure V, 2022
Pen on Paper
63 x 44 cm

Firi Rahman
Enclosure VIII, 2022
Pen on Paper
63 x 44 cm

Firi Rahman
Enclosure IX, 2022
Pen on Paper
63 x 44 cm

Jagath Weerasinghe

Jagath Weerasinghe

Jagath Weerasinghe is pivotal to contemporary Sri Lankan art and has been a significant driving force in its development since the early 1990s. Weerasinghe's work is marked by a frenzied, passionate expressiveness and a pervasive sense of horror and tragedy that displays an urgent concern with the human condition. His work examines and critiques Sri Lankan anxieties, responding to collective attitudes—as he identifies them, taking themes such as nationhood, religion, identity, and confrontation for commentary. Weerasinghe's work reflects an unresolved dialogue with his subjects, as shown through recurrent themes of decapitated heads, broken stupas (dome-shaped Buddhist shrines), dead bodies, birds and dancing Shivas.

Jagath Weerasinghe (b.1954, Sri Lanka) holds a Master of Fine Arts from the American University in Washington DC. He is the co-founder of the Theertha Collective and the moving force behind collaborations such as the Colombo Art Biennale. His work has been featured at the Singapore Art Biennale (2006), Art Dubai (2018), and Aicon Gallery, New York (2017). His work belongs to collections at the Los Angeles County Museum of Art (LACMA), USA and the Fukuoka Art Museum, Japan.

Jagath Weerasinghe
Thousand Shivas, 2020
Hand-painted Book
29 x 23 cm

SASKIA FERNANDO GALLERY